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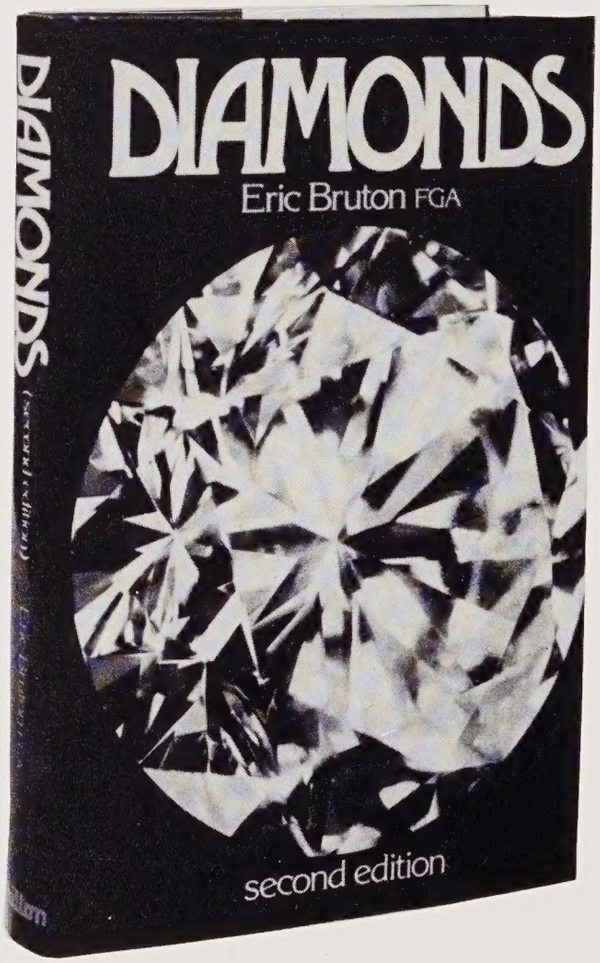

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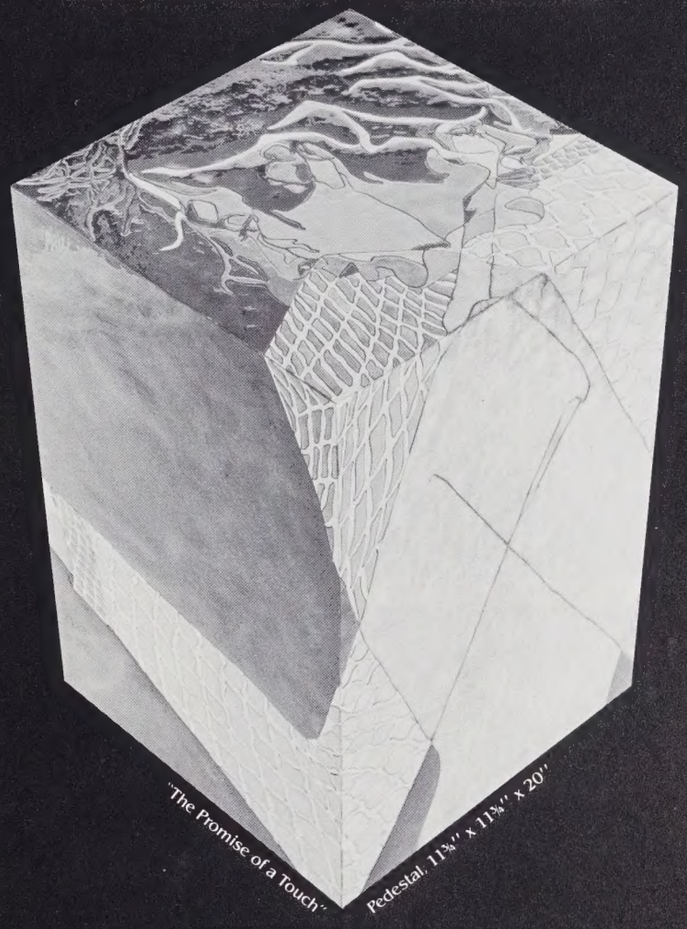

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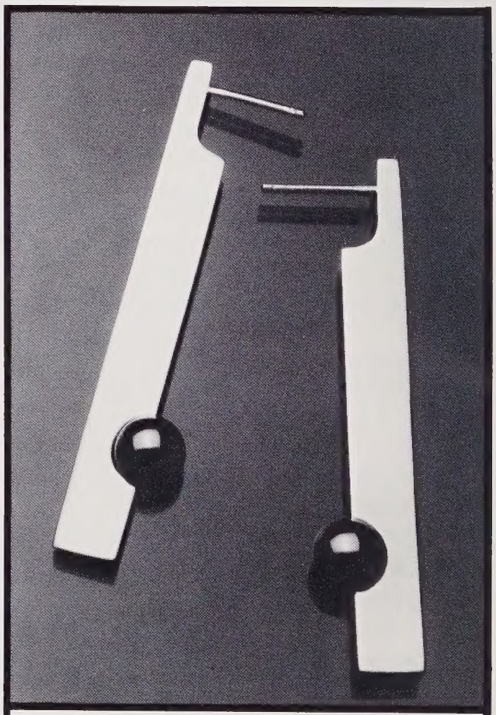

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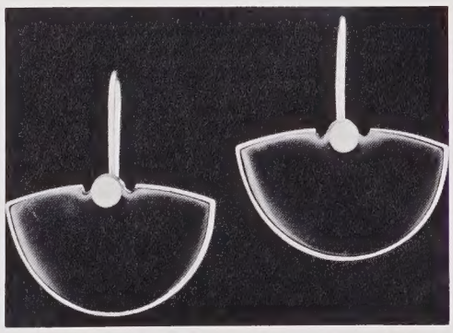

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Editorial

Perhaps you are not familiar with the name Richard Thomas, who is featured in this issue, but his impact on the metal/jewelry world has been profound. Richard Thomas created and has headed the metal program at Cranbrook Academy of Art since just after World War II. Because of him, in my opinion, Cranbrook has been the most instrumental graduate school in the United States for metals. Many notables from "Who's Who in Metal" have studied there, including Stanley Lechtzin, Brent Kington, Heikki Seppä, Eugene and Hiroko Pijanowski, Mary Lee Hu, Fred Fenster, Phil Fike, Al Pine, Fred Woell, Lois Betteridge and many, many others. While it is arguable that Cranbrook was not crucial to success for these individuals, it did inspire and shape them.

Cranbrook's and Richard Thomas's success can be attributed to two important factors. One, as one of the first metal graduate programs in the U.S., it attracted only the most highly motivated individuals. Exceptionally talented and driven, these early students naturally became successful and a good reflection on Cranbrook. This reputation drew in others aspiring to the same greatness and thus the cycle was born. Two, Thomas possesses a definite philosophy. He provided each student with the necessary tools, equipment, knowledge and guidance and coupled that with two years of artistic freedom to create and pursue a personal direction. Free of petty technical and subjective assignments, each individual was forced to develop his own philosophy and way of working. People work best when they work for themselves and the diversity in style and method that such freedom allows is best displayed by his graduates.

During the two years I attended Cranbrook I do not remember Thomas ever making a positive or negative comment regarding my work—we had no individual or group critiques. While this was occasionally frustrating at the time, I can now appreciate its value. Where else can you be left alone to develop yourself in the stimulating presence of other highly motivated and talented students and still have access to anything you need? Perhaps one could say we were carefully nutured with benign neglect. Now as a teacher I find it difficult to leave students on their own—it is harder *not* to comment than to comment. It takes a very wise, mature and intelligent person to provide just the right amount of technical background and instruction to shape creative, independent individuals. Thomas has repeatedly displayed his ability to do this and subtly, yet effectively influence his students. So, although the program at Cranbrook is inherently free, it is also structured, but for the individual and not the instructor. We were not cloned into Cranbrookites, but rather we each determined our speciality, with guidance, which resulted in a personal direction and thesis.

The cumulative effect of Cranbrook has been the creation of high-quality metal artist/educators who have saturated the academic system, promoting metal/jewelry as a teaching career. These in turn are now creating high-quality metal artists who are beginning to influence the entire commercial jewelry world as they establish shops, galleries and production studios. So, we are grateful to Richard Thomas for the special environment that he continues to create and its impact on the metal/jewelry world.

—MB

Letters to the Editor

Many letters received are of interest to the entire readership. Unless stated otherwise, all letters received may be included in the "Letters to the Editor" section. Address letters to the editor to: Sarah Bodine, Editor, Metalsmith, *35 West 84th Street, New York, NY 10024. Letters should be signed and a return address given. The editors reserve the right to edit for publication.*

Dear Editor:
William Harper's attack on *Cloisonné: The Art of Cloissoné Enameling and Jewelry Making* by Felicia Liban and Louise Mitchell (Fall/81) is less a review than a startlingly violent outburst. As such, it requires both comment and rebuttal.

Mr. Harper complains initially that the book does not consider all enameling, calling it "incredibly limited," as if the authors had no right to limit their field of focus. Then, a couple of paragraphs later, Mr. Harper states that "cloisonné is essentially a drawing technique . . . (but) virtually no attention is paid to this," as if books on drawing were not easily available. So, it would seem that *Cloisonné* should have covered not only enameling in general but drawing and design as well. Yet, writing *any* book for the "Sunday hobbyist," who is described in sarcastic and patronizing terms by Mr. Harper, is somehow an unforgivable act. Equally offensive to Mr. Harper are the carefully organized explanations of cloisonné techniques. Spoonfeeding it may be to him. To the beginner, however, these detailed descriptions are the closest thing between covers to being in a small classroom with all its benefit. I know of no other book in print as helpful in furnishing the do-it-yourself student with the equivalent of constant, over-the-shoulder guidance.

Which brings up another matter Mr. Harper denounces in extravagant, ill-tempered words. Since there is no classroom, and therefore no students' work-in-progress to use as teaching aides, the authors utilize their own jewelry. At worst, this structured device invites imitation and squelches originality, though it certainly builds competence and skill. But to Mr. Harper, these few pages qualify as "the gravest insult to intelligence I have ever seen in a book." Most probably, bolder, more creative readers will simply use this section for reference and move on.

In sum, whatever shortcomings a reasonable critic may detect, Mrs. Liban and Mrs. Mitchell have achieved with remarkable success just what they set out to accomplish in their book. They should be congratulated, not excoriated. What puzzles me is Mr. Harper's overwhelming hostility to both their intentions and their methods. What disturbs me is his clear resentment—indeed, contempt—of the audience for whom the book was created.
—William Jacobs

Dear Editor:
It seems to this observer that William Harper's harsh criticism of the book *Cloisonné* by Felicia Leban and Louise Mitchell calls for some comment. Early in his assessment of the book, Mr. Harper writes, "This work personifies the old adage 'a little bit of information is dangerous.'" Far from containing a little bit of information, this book is a complete text embracing the entire spectrum as it pertains to the art and skill of cloisonné, including a section on jewelry making—an integral part of this art, since at its completion a fine piece of cloisonné is jewelry. Mr. Harper objects to having this section in the book. He claims that the book lacks "esthetic enlightenment" and "spatial illusion." Perhaps so, but one might remind him that this is a very practical book dealing with "how to" learn and become an artist in cloisonné, not a philosophic dissertation probing the depths of imaginary dream worlds or other existential subjects. Finally, I find this book valuable and helpful to me in every way and therefore it is a most welcome addition to my library for my personal needs. Mr. Harper is, of course, the famed cloisonné and enameling artist and deservedly so. But I do wish he could be more tolerant and less critical of his colleagues.
—*Andrew Braun, D.D.S.*

Dear Editor:
I am certain you will receive a lot of negative criticism from your recent editorial in the Fall/81 issue. Your suggestions may intimidate and even insult many craftsmen, but I happen to agree. For many, the search inward to find one's identity can be a frustrating and futile experience.

I made a career decision to make a living within the jewelry field. I soon realized the difficulty in continuing my pursuits. Ideally, I assumed I would also be a jewelry teacher, to teach others to be jewelry teachers, to teach others, etc. Teaching positions were nonexistent. So, what are one's alternatives? Continue producing large "show pieces" for exhibit and sale, but don't quit your day job. Design and create work for a custom jewelry shop, work within the commercial industry or freelance. Ah, a "freelance artist," that sounds inviting, until you try to rent an apartment, and the landlord asks what you do for a living.

Recently, I have also become a gallery/studio owner and your editorial becomes all too real. I have learned to compromise on materials, techniques and size without jeopardizing quality, design or craftsmanship. It can be rewarding to be successful without prostituting one's craft. As the number of jewelry graduates increases, we'll see more students seeking this direction. The jewelry design student has the potential to compete with or enhance the commercial industry. If only they have the necessary knowledge on how to approach these directions. It is obvious that the university and/or professor are not addressing themselves to these needs of the student's future. Perhaps it's because of a lack of ability or incentive.

This is why a publication such as *Metalsmith* could function as an excellent source of information. I have been a member since SNAG's small, yellow "Golddust" days. But now that my priorities have changed, I have turned to other information. Of course, I am not suggesting that *Metalsmith* become commercially oriented. I just feel in its own creative capacity it can offer fresh ideas. I enjoy *Metalsmith* reviews, photos and technical information, but areas such as marketing, pricing, security, shop ownerships, insurance, etc. need continual attention. I also applaud Richard Davidson's letter to the editor in the Fall/81 issue. I would also like to see continual attention towards the "working craftsperson."
—Dennis de Jonghe

Dear Editor:
The Fall/81 issue is more handsome and appealing than ever. I enjoy the jewelry in the reviews and the ads; the sophisticated and well-documented articles. Despite the quality of the material, as a jeweler I am not as interested in articles such as "The Phiale" and "Ornamental Lathes." Articles like these and the "Kingston Tureens" are probably of more interest to a historian, who might be more fascinated by the latest discoveries—also quite available in libraries. I am much more interested in what is going on today, work of the present, what my peers are doing and how they are surviving. The article by Bruce Metcalf I especially enjoyed.
—Ann Grundler

Dear Editor:
I thought the last issue of *Metalsmith* (Fall/81) was terrific. I'm glad that more people seem to be interested in the why-do-it issues as well as the how-to-do-it.
—Susan Kingsley

Dear Editor:
The magazine has a nice, fresh professional appearance since you have been editing it. Thank you for your expertise.
—Natalie Paul

Dear Editor:
Thank you for your work on the etching article (Fall/81)—I am very pleased with the layout.
—Linda Threadgill

Dear Editor:
Many thanks for your review in *Metalsmith* of our book *Pricing and Promotion.* I am glad you considered it helpful.
—*Lois Moran*

Opinion

There are basically three categories of jewelry from the point of view of marketing: fine jewelry, costume jewelry and art jewelry. Fine jewelry has both adornment and investment potential, based largely on the intrinsic value of the materials used. Costume jewelry has adornment value, but not investment value. People buy it in an age-old and universal desire to appear successful or wealthy. If you look successful, you are successful, and jewelry is an affordable, out-front and portable display of success. Art jewelry is made by an artist with an idea to express, made small enough to be worn on the body. It is also an investment, but it is an investment in the artist, the name, not the intrinsic value of the materials. Art jewelry can be made out of any material; it can be costume or fine jewelry; it can even be wearable jewelry. If you make jewelry out of nonprecious materials, it will be called costume and you will have to sell it accordingly, with a limit on the price it is reasonable to expect. With costume jewelry, you must deal with the economics of volume—you make money by making a lot of it.

There are also problems with fine jewelry, aside from the expense of materials. You have very little innovative design potential. When people buy expensive jewelry, they want to be sure of it, confident that it will be something they will wear for the rest of their lives. They do not want to go out on a limb. While they want to feel good wearing it, feel beautiful, they still demand that it be traditional, like a hoop earring or a diamond solitaire. In costume jewelry theoretically there is a great deal of room for innovation, but traditionally costume jewelry has imitated fine jewelry. Rarely do you see a piece of plastic made to look like plastic. Usually it is disguised as gold or silver. There are problems in marketing art jewelry, too. Though one would think that you have all the room in the world to make anything you want out of any material, in any configuration, the realities of the marketplace are a real limitation. The artist is the commodity, not the materials or functional aspects. If an artist has no reputation and the buyer has no feeling that the artist will develop a following, selling the work will be very difficult. The investment potential has to be there for an artist to sell well. Many people come out of schools with what they think is a high level of skill and lots of talent and are disappointed to find that they can't make a living. Eventually they learn to be businessmen as jewelers, or they teach, or they give it up. Rarely can they make a success of being strictly art jewelers. But, then, neither do the graduates of other art courses: painters, sculptors, potters, etc.

Overall, the materials have to be appropriate to the job. For fine jewelry that usually means gold, silver and platinum. You have to pay attention to the market if you are in the business of selling something.
—*Karen Jordan, Etienne Perret, Michael Good*

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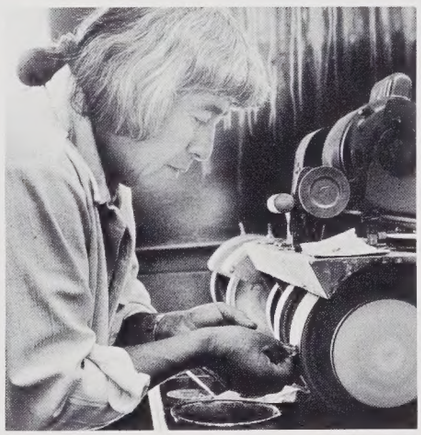

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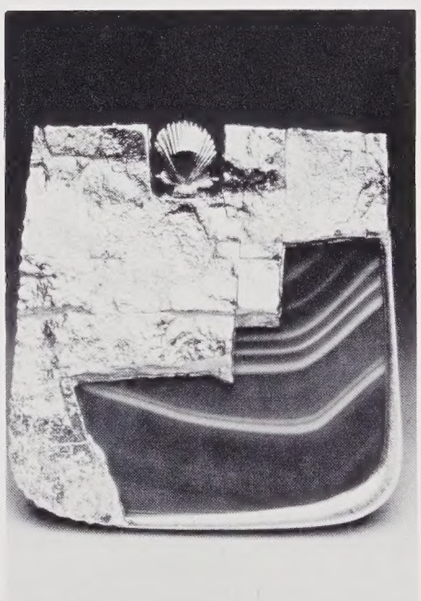

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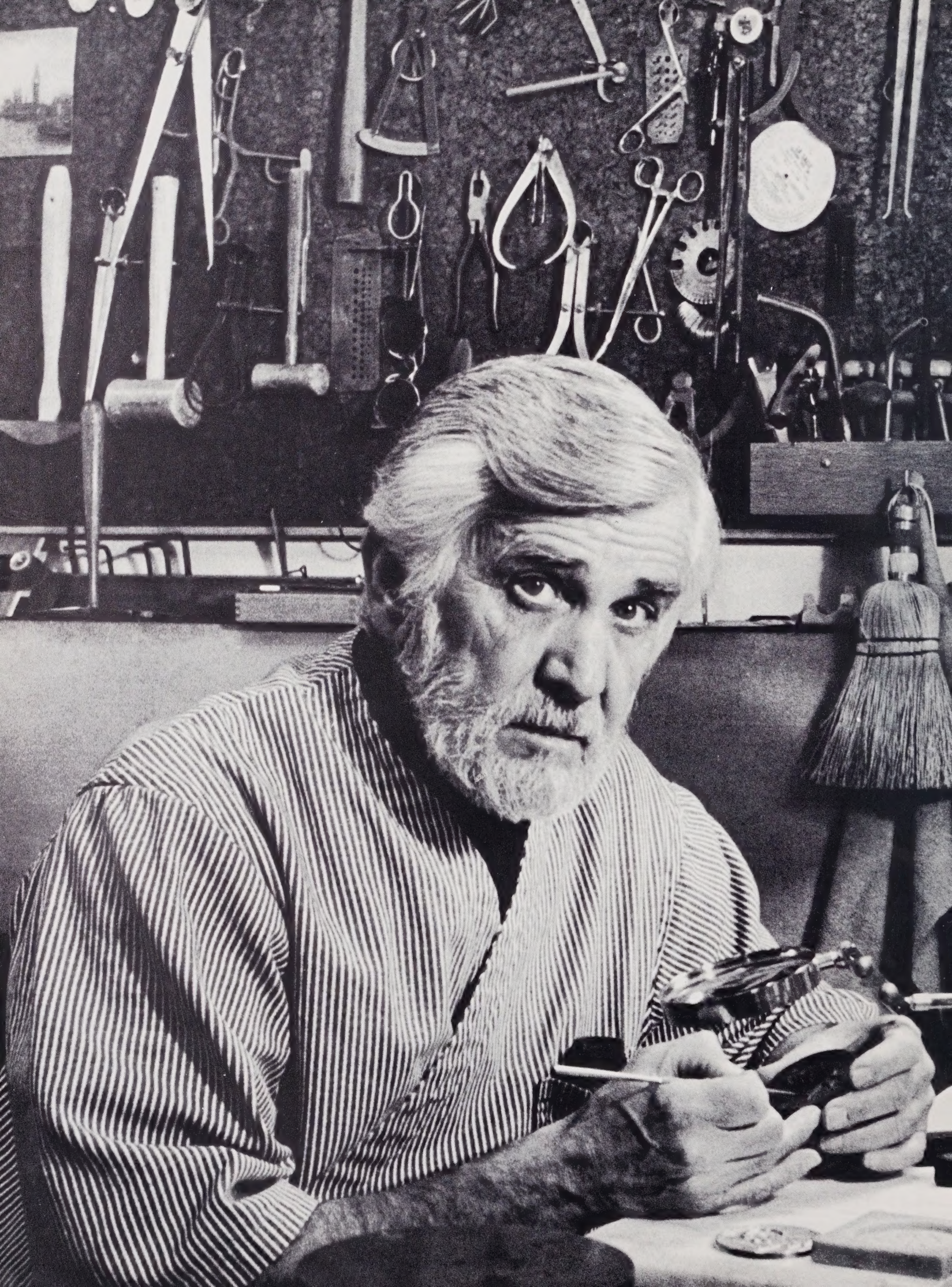


Master Metalsmith

Richard Thomas

by Julie Hall

This is the first of a two-part article

Introduction

During this interview, Richard Thomas was articulate and conscientious about answering my questions concerning his long history in the field of metalsmithing. As he spoke, the list of his achievements lengthened. A picture emerged of Thomas as a humane and tireless educator, a constant researcher of metalsmithing techniques and a man with a fascination with metal that is as enduring as the material itself. The interview also revealed another Richard Thomas—the indefatigable archivist of the history of the Cranbrook Academy of Art where he has taught most of his career and where he became the father of an entire generation of American metalsmiths.

There is another aspect of Thomas which eluded my specific inquiry. Richard Thomas is one of the rare individuals who has either been blessed or burdened with the job of carrying culture. Despite the fact that Thomas sometimes refers to himself as a "tool clerk," he is part of the process that is culture itself. He does not just impart information, Thomas is information. For this reason, I have included with this interview his candid account of an incident that he experienced during World War II. I call it the "Peacock Feather Story." I feel that, for Thomas, this poignant event takes on an enormous metaphorical significance. The story embodies his view of cultural flow—art as a verity and, in some ways, even the essence of the Cranbrook he has served for so many years. It expresses Thomas's basic optimism about the ongoingness of life and art and the sense of vigilance he feels must always be maintained against the destructive forces he has seen first-hand unleashed in a fragile and perishable world.

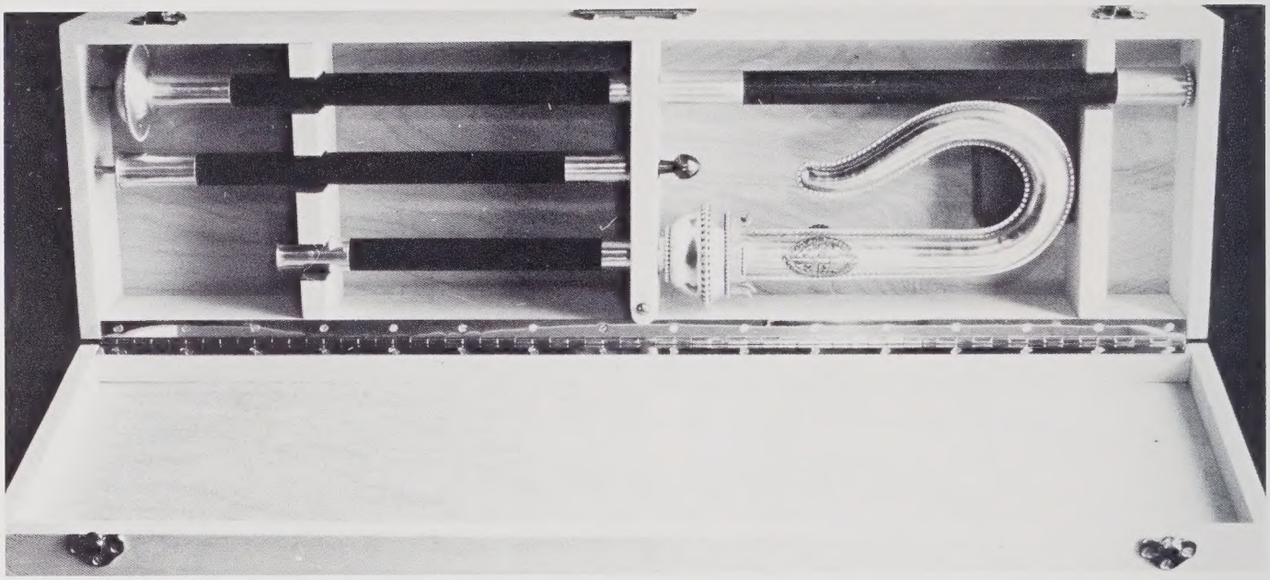
I hope that this interview will describe not only the many contributions that Richard Thomas has given to the field of metalsmithing, but also his significance as a perpetuator of that elusive and ultimately essential prerequisite for the man's existence—culture.

Opposite: Richard Thomas. Photo: Richard Lee

The Peacock Feather Story by Richard Thomas

The incident occurred in southern Germany in 1945, toward the end of the war, in the city of Landsberg. A prison was operating there—not really in the sense of a concentration camp, although on the outskirts of the city one did find evidence of a concentration camp where slave laborers had endured all of the indignities of Dachau. In the city of Landsberg itself there was what had apparently been at one time a very fine old hotel, a spa, that had been reserved for high-ranking or upper-echelon prisoners. (I never did know whether they were exclusively prisoners of war or political prisoners.) One of the functions we performed was to open up such prisons and free the inmates. I was moving along a corridor in this hotel-prison. The doors were locked and it was necessary to kick them in. (After a time one learns to kick very efficiently.) I broke into this room, and it was a rather remarkable room in that the floors looked as if they had just recently been sanded and the walls had been whitewashed. They had apparently been whitewashed many, many times, because of the obvious build up of the pigment. Stark white walls, sanded floor and, in the center, a table and chair. Over in one corner there was a very simple bed with a thin little pallet and a blanket and that's all. A man was sitting at the table with his hands stretched forward flat. He was wearing a uniform that I thought was French, but it was outmoded: one that might have been worn at the beginning of the war, but by this time all of the French troops that we knew were equipped with Allied—mostly American—uniforms. So I assumed that it was a French uniform. It had no buttons; even the buttons that held the epaulettes were missing. He stood up and I tried to identify myself. My first motion was to follow me. I even tried some stupid French phrase which means "follow me," but it was a rousing phrase rather than a kind and gentle one and it didn't work. He didn't know what was going on. Finally he did stand and I tried to indicate to him that he was free. But the communication just didn't get through. I think he was in a state of shock because the door had just been kicked in. He must have heard our artillery. He must have known that something was happening, but he had no idea what it was. One of the primary means of identification was the shape of the helmet, so I took my helmet off and followed its contours with my fingers. But apparently he had never seen an American helmet. At the time he would have known American troops, they would have worn British helmets, flat tops, so that didn't help. But then I did remember that I had an American flag shoulder patch. When I showed him the patch, he realized that I was an American and he softened a bit, but he still wasn't sure. He was standing rigidly with his hands on the table, and then he did a most peculiar thing. He opened his jacket, pulled the jacket aside and started to unbutton his pants, and I thought, "Oh, my god, it can't be. None of that stuff." And then he reached down into his trousers and pulled out a peacock feather. Apparently, just before he was captured he had hidden his one treasure where it would still be with him. It was the only place that the peacock feather would go, with the bottom stuck down his pants and the top stuck in his waistband. He could walk and nobody could see it. But when he realized that he *was* free, or at least could get out, he held the feather out in both hands and passed it across the table to me. I probably should have taken it—but I didn't, because instinctively I knew that it meant a great deal to him. He almost broke down at that point, and I went around the table. You know, men never touch each other, but I put my hand across his shoulders very loosely. He was not a big man, not much bigger than I. I helped him to the door and by that time other people were moving down the corridor. I went on to another door and he joined the group. We looked at each other one more time and then I thought to myself, "Who was this man and why was he incarcerated and why was he alone?" If he was a French officer, he must have been an officer of some stature and he must have been here since the invasion of France, which would be a very long time (five years, maybe) without communication to the outside world. Whatever his stature, he had, at the time of his capture, been nullified—totally blotted out. He really no longer existed. So I felt a sudden profound surge of respect for a person who could retain his essential dignity and a veneration for a peacock feather for that length of time. So while he was well in range, I put my hand up about halfway. Not a salute, but he knew what I was doing and he did the same thing. We gestured to each other and then he was gone. I went on to the next door. I would desperately like to know who he was and how the hell he got the feather. It was in perfect condition. I suppose that when one has infinite time, it would be necessary to care for the only thing of beauty in life, to groom each part so that it would retain its identity.

Right: *Bishop's Crozier,* 1966. Collection: Episcopal Diocese of Northern Michigan, Marquette, MI



Julie Hall

Since there are not many who have experienced the development of the field of metalsmithing with such an extended and integrated view, I thought that it would be interesting to have you talk a little about the development of metal in the United States in the late 1940s—the post-war era.

Richard Thomas

One significant thing that happened about this time was that the Handy and Harman Company brought in some European craftsmen: Baron Erik Fleming, William Bennet and several other people, and organized some workshops. I couldn't afford to go to the damn workshops. I wish I had. The workshops provided tremendous impetus to the field and out of that group came some remarkably fine people.

As concerns the field historically, it's important to realize that there really was no indigenous American metalsmithing after the period of the American Revolution. A series of political events further lead to the essential demise of the field. The westward movement drew off a lot of the people who ordinarily might have become silver- and goldsmiths. Some became gunsmiths, tinkers, blacksmiths, farriers and other skilled craftsmen-tradesmen. Those people who wished to have fine silver imported it from Europe where an established tradition flourished. And, although there were a great many silversmiths on the eastern seaboard, most of them were European trained and in many instances were sons and apprentices continuing traditions in the European manner.

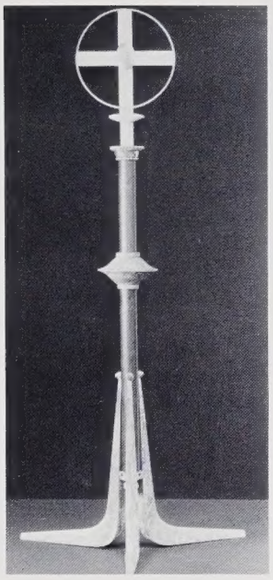
In the field of toolmaking, many early American craftsmen made prosthetic devices—false teeth—and they became forerunners of the dental technicians and dentists who revolutionized the techniques of making devices for the replacement of lost teeth. They devised centrifugal casting. Since the demand for extremely fine metalwork did not exist, people who ordinarily would have become silver- or goldsmiths became what we would call handymen, repairing and maintaining existing work or producing new work that was not of the quality we have come to anticipate from silversmithing. Very little work in silver was originated.

It was not until the end of World War II that a truly American metalsmith could emerge. Because of the G.I. Bill and its tremendous advantage to war veterans, there was a break in the patterns that had existed in the 1920s and 30s and for the first time, because of their mobility and the trauma of war, these men decided that they would seek a vastly new and different life style. They were also willing to assume the risk of training in fields that they would not have normally anticipated. This impetus was reflected in all esthetic fields, perhaps metalsmithing more prominently than the others because metalsmithing had long been lying dormant. Many of the people who chose metalsmithing became extremely proficient and more and more institutions began to open up to accommodate this need. This was essentially what happened to me. I had taken an undergraduate degree in art education prior to the war and shortly after that I became a high school art teacher in Ohio. But I learned while I was there that that was not my primary function. I had been hired essentially as a wrestling coach and an assistant football coach. Fortunately, I was rescued from that situation by Pearl Harbor, and after four and a half years in the army I got out and immediately began to think of further education under the G.I. Bill. I recalled an assignment I had had as an undergraduate in Art History in 1936 to write to several prominent American artists. I had chosen Zoltan Sepeshy and Carl Milles, who were working at Cranbrook. In my class of 16, I was the only person to receive a reply from the artists that I had selected. Milles and Sepeshy both gave me a great deal of information about Cranbrook and I determined then that, should I ever have the opportunity, I would study at Cranbrook.

The G.I. Bill afforded that option, so in 1948 I came to Cranbrook and took my degree in painting with Zoltan Sepeshy. I was extremely interested in the potential for the metalsmithing studio, so Sepeshy asked me to open the studio two or three nights a week for people to simply come to work on their own projects that had anything to do with metal and design. I was also teaching design at that time and I eventually became the Head of the Design Department. So, with a degree in painting and teaching design, my own interest sparked Sepeshy's interest and he proposed that I open metalsmithing on a full-time basis.

At about that time I had an offer to become a painting instructor at a major university. I took this information to Sepeshy and he said, "Fine, you go to Minnesota as a fifth-rate painter or stay here as a third-rate blacksmith." I liked the odds and I stayed. The following year the shop was opened and offered a degree program, which was rather premature, but it worked well! The first group of students were very much as I had been—they wanted to work with metal, but had really never had the opportunity. So we created the opportunity collectively. We have always done that. People who come in and work in a shop for a year or two know more about the inadequacies of the shop than anybody else, so I frequently refer to them for additions and corrections, even changing the traffic patterns within the shop.

Right: *Altar Cross,* 1965. Collection: Kingswood School. Photo: Harvey Croze
Far right: *Punch Bowl,* 1960. Collection: Cranbrook Educational Community



Julie Hall You have been involved with metalsmithing since 1946. I feel that your contributions to the field are beyond measure, and yet you seem possessed with a personal and a professional modesty that is sometimes lacking in the less experienced metalsmiths working today. Why?

Richard Thomas Whatever success I may have had, if any, has come from the opportunity afforded the students at Cranbrook to work with other equally dedicated and well-motivated people. I think that it is important for everybody to realize that they are part of a larger whole. I have been extremely fortunate to be associated for the past 35 years with an enlightened community of artists, which has advanced and perfected an educational philosophy with a sense of mission. At Cranbrook I've had an unusually free option—an opportunity to explore the field and to adjust and modify a studio facility that can advance the best interests of those who come to study. I would also like to emphasize that I don't think that a great many students come to Cranbrook to study with any one particular person, but rather they come by reason of the significant historic contribution of the institution and to be exposed to a unique process. I introduce my first session each September by suggesting that by far the greatest advantage of the two-year residency here, if one survives, is that for the first and last time in one's life, one will be associated and be in confluence with a group of people with a great variety of motivations, initiative and training that may contribute to the learning process. My function at Cranbrook is essentially that of a tool clerk.

Julie Hall Do you really believe that?

Richard Thomas If you don't hate my guts by the end of the two years here, I've lost the game.

Julie Hall How can anyone hate a tool clerk?

Richard Thomas Everybody hates a tool clerk. But I genuinely believe that the cross influences of other students in other departments throughout the institution and the interplay with other faculty, fortifies the whole process of the institution. Also, the fact that Cranbrook consists of exactly nine departments in which each department head is conceded to be the unassailable authority (whether one is or not) in the field keeps the critical opinion clarified. This perhaps indicates why it is not desirable for an institution of this kind ever to grow because that would require dual or multiple responsibilities and the eventual splitting off of critical opinion.

Julie Hall Do you want to talk a little bit about the philosophy that shapes the program which you try to give to your students?

Richard Thomas The studios are open 24 hours a day, seven days a week so that there is no artificial limitation placed upon the student to complete "X" number of problems within a specified time. This offers the option to establish and maintain communication over the two years. So far as the problems that are assigned, metalsmiths, like everyone else, tend to repeat what they do best. So I assign problems, from time to time, whether formal or technical, to remove the student from that process of repeating what he or she does best. I give them a minimal definition of what I would anticipate as an adequate response to the problem and out of this I have found that many people change directions radically. I have found that helping people confront change of scale, matters of material or the formulation of attitudes is the base of an essentially sound educational process.

Julie Hall Have you changed a lot over the years in what you expect of your students?

Richard Thomas Well, I don't really expect anything from students. I don't criticize them on a sustaining basis. This is an important concept because it is so often misunderstood. First of all, the creative process is a very private, introspective, personal thing—a product of a whole lifetime, and if there is artificial impingement upon it, it stultifies. I do criticize if the student wishes a one-on-one communication, but only if they wish it. Generally, I never refer to esthetic considerations. I don't even like the word "critique" because of its current implication. On a mechanical basis I do attack because there are so many ways to do so many things well and perhaps the one thing that I've learned through all my experiences is that there is no single way to do anything. I offer them a way—several "a ways"—and they can build upon that, be it simple techniques, like soldering and joining, or whatever.

Julie Hall How important is the role of technical expertise in the creative process?

Richard Thomas Each person eventually determines the end result of a sequence of technical steps which leads to a successful conclusion, so I do anything that I can to fortify self-examination and investigation that seems to strengthen the students' own capacity for innovative, inventive thought. I also believe that, as one determines the technical way to conclude a problem, this process also balances the esthetic considerations, because then the student can design within his or her province and expand upon it, so that the capabilities are constantly expanding. Once the mechanical techniques and aptitudes are acquired, the student is free to develop a personal esthetic.

Right: *Shield,* 1959. Collection: St. Andrew-Concordia, Fort Wayne, IN
Far right: *Shield,* 1959. Collection: St. Peter-Concordia, Fort Wayne, IN

Julie Hall Were there any other metalsmithing facilities in the United States when you began to develop your program at Cranbrook?

Richard Thomas Very few! And, unfortunately, little communication existed between them.

Julie Hall Of the few metal facilities that did exist, did any of them leave a significant mark on the development of metalsmithing in the U.S.?

Richard Thomas Certainly they made a mark, but the great difficulty was that the people involved were not adequately supported within their institutions. They were supposed to correlate courses of study with other educational areas so that actual impact was limited.

Julie Hall So you feel that Cranbrook is fairly unique and that the Booths, who supported Cranbrook, had great foresight in their support of art and education.

Richard Thomas The Booth Family always supported the arts as witnessed by their interest in the Society of Arts and Crafts, their formulation of their collection and, of course, by their funding of Cranbrook. They brought metalsmith Arthur Nevil Kirk to the Academy in 1927, primarily to do the work at Christ Church Cranbrook. There were some competent people around, but they were still considered in the general category of artisans who were employed to do specific jobs, and their teaching was almost a secondary consideration.

The essential function of the group of craftsmen —artisans—was to embellish the buildings of Eliel Saarinen. When the several institutions—Kingswood, Cranbrook School, Institute of Science—were completed, many of these superb practitioners drifted away to other situations. During the building phase of Cranbrook's institutions, the community was served by stone masons, bricklayers, gardeners, cabinetmakers, bookbinders, printers, blacksmiths, weavers, painters, two- and three-dimensional designers, and so on, many of whom began to teach apprentices on an informal basis. The Academy of Art began to structure its courses of study in the late 1930s and early 40s.

Julie Hall I know that I and many others are impressed by the liturgical objects that you make. What motivated you to become involved with religious objects as art expression?

Richard Thomas After World War II, churches were experiencing a resurgence of interest. A great many churches were built, too. The church has always been one of the prime consumers of the work of the silversmith. I am not a religious person; in fact, I don't even belong to a church now. But when I began to research liturgical art, I found it to be an utterly fascinating field. I reached the conclusion that what interested me about liturgical or ceremonial art is the parallels rather than the differences between, say, that used in Synagogues and that used in Christian churches. A thread of fundamental meaning, a universal means of communication, persists through liturgical objects from the historic, the religious and the esthetic standpoints. The options that were available to improvise—to change and modify —these objects were infinite. I began to revert to pre-Christian symbolism, the root of most Christian symbolism. Though certainly not an authority on liturgical art, I began at least to understand it well enough to adapt and to adjust the symbolic devices to the peculiar requirements of each congregation. Working with the church committees from each congregation became an educational experience. Each group took great pride in the fact that they could indeed commission a group of liturgical objects that reflected the local nature of their own congregation.

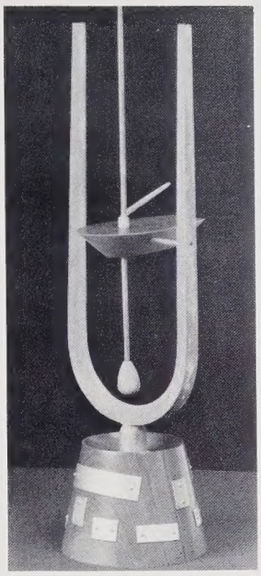
Julie Hall Were there any situations where you fabricated a number of objects for a single congregation?

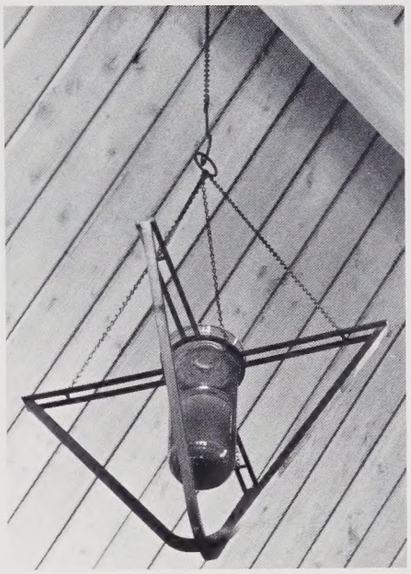
Richard Thomas The small congregations, many times, did not have a great deal of money so in addition to the problem of solving the liturgical tool fabrication, I became interested in designing the entire sanctuary, and in many instances, we had to make improvements by securing materials that would not ordinarily be employed. In one church that I did, for example, we secured the old travertine separaters and stalls from a major building in Detroit. With cutting and polishing we built a dossal wall in the chapel, the altar and the floor of the sanctuary.

In 1958 I was requested by an order of Augustinian monks to do a chapel. I really relished this because it was the first time that I could incorporate all the liturgical requirements in one situation. For example, the Augustinian order dictates that the altar should be placed not on bare earth, but on a pillar of rock in the earth. This monastery was built on a hilltop where there was a natural rock outcropping, so I simply extended this outcropping up through the actual floor and I built the altar on that. In addition, another requirement of the order was that the waste from the sacraments of communion normally should be deposited in the soil of the earth. I devised a system whereby these wastes could be drained directly into the rock outcropping.

Because this was an order of monks, the monastery did not have the trappings of the usual church —there were no pews, for example. I devised a series of kneelers with a place for the elbows and hymnals. Also, in this building there were no partitions in the chapel itself. In order to separate the sacristy from the sanctuary and the rest of the

Right: *Sailing Trophy,* 1962. Collection: Yacht Club, Buffalo, NY. Photo: Harvey Croze
Center: *Sanctuary Lamp,* 1971. Collection: Lutheran Church, Marysville, MI
Far right: *Christus Rex Sanctuary,* 1968. Collection: Ascension Lutheran Church, Birmingham, MI





church, we simply hung the vestments as decorations within the chapel.

The color system was all black and white—consistent with the order itself, which is essentially a conservative one. We built the baptistery in the classic tradition, beside the church itself to the left of the entrance. Baptism itself is a symbolic entry into the congregation and traditionally takes place outside the church. What I did was to devise two "A" frames—one small and one large—which were put on concrete cylinders. The baptistery was to one side on its own cylinders; the chapel on the other. There was a deck between these two and underneath it we very carefully placed a group of boulders, about cabbage-head size, and soaked them down with a defoliant, so it's a rather stark black-and-white structure: a black roof, an interior of exposed black beams and the rest of it white with unembellished opening at each end upon the sky.

Julie Hall If someone wanted to see a definitive group of objects from your hand, where would they go?

Richard Thomas Probably to the Concordia Senior College in Fort Wayne, Indiana. My work is incorporated in the very beautiful group of buildings which Eero Saarinen built there.

Julie Hall At one time you and the Cranbrook students went to Europe. How did you come upon the idea of such an extended "field trip"?

Richard Thomas One of the reasons for the trips to London grew out of the fact that we had had a series of "visiting firemen" at the Cranbrook studio and their presentations, although adequate and sometimes brilliant, somehow were always lacking. This was perhaps epitomized by David Smith's visit to our studio in 1948. Smith said, "I'm out of scale in this studio." So we went outdoors and he immediately became much more expansive and could relate to his own scale, because he wasn't inhibited by the conditions of the "gray submarine" (the basement metal studio at Cranbrook). And when we had John Paul Miller, we found the same thing. Then it occurred to me that if we were to see John Paul Miller in his own setting it would allow us to really understand the man and his work, so we went to Cleveland and found that he did indeed become much more articulate and was much more at ease. The whole idea being, of course, if you really want to see a bear, then you have got to go see him in his own den, his own stomping grounds. An artificial bear in an artificial cage in an artificial zoo is not an adequate demonstration of bearness.

Julie Hall So that is when you decided to go to Europe?

Richard Thomas On the way back from Cleveland we were discussing what other studios we could visit. One of the students George Lanthorne said, "Hell, let's go to Europe." Well, I thought that this was wholly impractical, but then I began to think more about it and George bugged me more and more about it until I made inquiries and found that we could indeed underwrite the cost of taking the entire class to London. By underwriting, I mean we could generate the independent resources to buy airline tickets. We also arranged for the first and last night's hotel reservations in London. The students were responsible for their own housing and food and travel during the three-week period we were there.

Julie Hall When did you take these trips?

Richard Thomas In 1974, 76 and 78. Students, many of whom had never traveled overseas nor flown before, had the opportunity to observe what we in this hemisphere considered to be the fatherland of silversmithing. We arranged a 10-day itinerary during the three-week period and the rest of the time the students were free to do what they liked. It was an extremely valuable experience and also a pivotal one for them, because they were establishing communication with a historic reference, too little of which is available to us in this country. I approached the first trip with a great deal of trepidation because, as I said to myself, "What the hell am I doing, a bumpkin, taking a group of students from one of the 'provinces' to London? They will never be happy with themselves or me or with the Cranbrook studios." But I found that that really wasn't true. Our studio had come along very well and had indeed progressed to a point where we were competitive with many of the studios in London and our own innovations were a revelation to them!

The second part of this article will appear in the Summer/82 issue. It will cover technical innovations and tools devised at Cranbrook and Thomas's ingenious method of involving people from the local community in the metalsmithing studio at Cranbrook and its positive effects.

Julie Hall is the author of *Tradition and Change: The New American Craftsman,* Dutton, 1977. An avid collector of folk art, she has been a consultant to several museums and has curated many exhibitions on contemporary crafts and American folk art.

Optical Qualities of Carved Gemstones:

Carving Characteristics

by Henry Hunt

This article is the last of a three-part series

There is a certain quick energy about fashion that enables it to sweep over things. This energy can invest a gemstone with unusual interest. The turquoise boom is certainly remembered by everyone. But there was an agate boom and a jade boom, and there have been smaller puffs for lavender stones and pink stones and green stones. Right now tourmaline is enjoying one of these puffs. What is most significant to the serious craftsman about fashions is the opportunity they provide to really explore the possibilities of a particular material. People want tourmaline now, so you can entice them to notice shapes, forms and light qualities they might not bother with at other times. And tourmaline does have some spectacular qualities.

Tourmaline is dichroic, which means it has a different color when you look along the crystal axis than at right angles to it. It may be blue in one direction and green in the other, or, perhaps, a light gray across the axis and a dark blue straight through. Combine this with the wonderful pencil-shaped crystals that are generally available and the opportunity is there for developing a form that can generate its own light.

If a groove is carved across the pencil crystal, each wall of the groove becomes, in effect, an end to the crystal. Thus, the darker blue color is apparent as a ridge on both sides of the groove while the bottom of the groove remains a light gray. Now, if this same groove is run at an angle in a wrap-around fashion, this dark color will move as the crystal is turned, appearing as a traveling spot of light. If many of these diagonal grooves are carved so they intersect, producing a generally busy design, there will be dark spots of blue light moving all over the carving set off by a light gray background. Because of its natural shape, tourmaline lends itself very well to this kind of carving.

A similar effect is possible with broken pieces from larger crystals. If the carving is pierced and the contour kept irregular, both vertical and horizontal planes are produced, each developing its own color. The important point is that the dichroic color variation is the quality being exploited, and this is what dictates the abstract form. Attempting to achieve this with a figure form, such as a leaf or face, would be impossible. It is the light qualities of the material that become the major element in the content of the carving.

Carving for Brilliance

When sheer brilliance is desired, colorless stones work best, since color in any amount will tend to interfere. A form carved in a colorless material will stand out better than when the material is colored. Both color and brilliance are capable of grabbing attention. For that matter, color often masks the absence of form. The color photograph versus the black-and-white photograph is a good example of this. Color pictures with little or no form or content will still grab attention if the color is spectacular. The black-and-white photograph has no such advantage; the form swims or the picture sinks.

Imagine your stone designs in colorless material. Then add color to heighten the quality you are after. The complaint that a cabochon looks like glass is due to this substitution of color for form, yet very intricate shapes can be developed around the cabochon form. Carving intaglio designs, flaring out at the base, giving the belly a wider radius than the dome are a few of the variations, and they all will work in colorless material. The addition of color merely adds a further optical quality, increasing the sense of pleasure.

Some stones have a remarkable clarity that boosts their quality of brilliance. Two examples are the pale-hued aquamarines, where the color does not impede the transmission of light, and the sunstone. Sunstone has a relatively low refractive index, so faceted stones tend to be uninteresting. Yet, because of the clarity plus the pure golden yellow color, the stone can be carved into exceptionally brilliant forms. A

1. Tourmaline pencil crystal and a carving done from a similar crystal. The wraparound grooving completely rearranges the internal reflections. Due to the dichroic property, the ends and ridges reflect a dark blue while straight through the color is a pale gray.

2. A small blue-green pencil tourmaline. The color was very dense along the axis but somewhat lighter through the sidewall. This resulted in thin sections being a very light green while the thick areas were a dark blue.

3. A basic cabochon form that has been remodeled. The color is a light smoky and does not detract from the form. The constantly interrupted light reflections provide a liveliness which is simply impossible in the ordinary cabochon shape.

very busy design that produces ample internal scattering of light is all that is needed.

Aquamarine has higher refractive properties than sunstone. It also has exceptional clarity and freedom from inclusions. Together these aspects provide a remarkable flash. Here also, the use of a very busy design with the lighter colors will result in a carving every bit as brilliant as a faceted stone. The darker colors actually reduce this sense of brilliance. In its natural form, the most sought after material is an oily green, a rather dense, unattractive color. By heating, the yellow is driven off, leaving a blue of about the same hue as the original green. It is sometimes unfortunate that the blue cannot be driven off, as the yellow would result in a much brighter stone.

Because of the expense of aquamarine, the piece of rough will often dictate the form of the carving. With the less-expensive sunstone you can afford to waste material, so preconceived shapes are highly suitable to this material. Often flattish pieces of aquamarine can be found. Although not suitable for faceting, they will work wonderfully as small, pierced forms such as wreaths. The thinness is not a hindrance. By varying the surface so that the grooves and ridges oppose each other, an intense scattering of the light is possible. This kind of variation also results in the development of thick and thin sections that provide a consistent alternation between a dark and light color density. Both flash and color variation intensify the effect of brilliance. In untreated material—where the color has not been removed through heat treating—the yellow will highlight the ridges, producing sharp flashes of yellow light against a background of dark blue green.

Exploiting light in this fashion requires carving. It also requires a different attitude toward the stone. The gemstone becomes a vehicle for exploring what our eye can see as well as a source of light both to attract attention and to define and organize the design.

The Varieties of Garnet

Garnet colors do not have as many hues as tourmaline, but they still cover most of the spectrum. Blue seems to be the only one missing. Red, however, is the color everyone thinks of and is the most common. In its denser forms, such as Idaho star garnet and Arizona's pyrope garnet, the color appears almost black when set against a background. The light reds are preferable, and the almandine variety of garnet is the most readily available for this color. Pieces are often chunky but seldom larger than the end of your thumb. Flattish and odd-shaped pieces are sometimes encountered and these can suggest intriguing forms. But the small sizes will limit the range of shapes. Both this and the desire to limit the amount of material wasted encourage the use of free forms. So, let the natural shape of the rough influence you. Try for a balance between thick and thin areas. The light will be dense in the thick areas, producing a much darker color than in the thin areas. Garnet is tough enough so breakage in thin areas is not a serious problem. Bright flashes will turn up at the point where a thin and thick area meet, such as at the end of grooves where a narrow edge develops. This produces a wonderful sparkle in carved beads. Start with a medium red material so the color can become exceptionally pale in the thinner sections. Any projected section will appear dark looking down from the top, while quite light when looking through the side.

Garnet is one of the stones which gives trouble in the rough carving stage. Both heat and shock can cause the piece to fracture or craze. For this reason the use of diamond tools from the very start is essential. This includes using the small 1-inch diamond saws on all slitting operations. Once past the roughing out stage, little further trouble is encountered. Even excessive heat during the smoothing stage does not cause trouble. This is fortunate, since garnet requires both heat and pressure in the 600 and 1200 grit stages during the smoothing operation both to eliminate pitting and to start the flow action. If smoothed correctly, garnet starts to polish very early and develops an intense luster, which is one of the reasons the material has such a rich and luminous red quality.

Brilliant Green Peridot

Toughness is a characteristic of peridot, yet it is softer than quartz. This results in its being easy to cut and shape, but the smoothing process is slow. The detailing can be intricate because of the toughness. Most peridot that is available comes from Peridot Mesa near San Carlos, Arizona. It forms as an aggregate in basalt and is generally so fractured and flawed that very little clean material is recovered. The San Carlos material will range in color from a yellow green through a grassy green to a dark, almost brownish green. The grassy green is the most brilliant, but the dark green has a richness which I have always liked. In both cases, the color is best in the thick sections; thin areas tend to become anemic.

As with garnet, peridot will generally dictate its own shape. The pieces are small, and after the flaws are cut away, what remains will be a very irregular shape. Abstract forms are quickly suggested. In thin sections the color will wash out while it will become bright, not dark, in the thicker sections. A flashing brilliance is possible in very busy designs. Large, smooth surfaces tend to look glasslike. Unlike tourmaline, which is strongly dichroic, peridot does not change color to any noticeable degree. Its virtues are the purity of the green color and its brilliance.

The Elegance of Topaz

Blue topaz used to be somewhat of a rarity, while white topaz was almost as common as white quartz. The discovery that white topaz could be irradiated and then heat treated to a blue color reversed all this. Quite large pieces of blue are now available. It is an excellent carving material which allows total design freedom. The other colors of topaz come in much smaller pieces. A sherry color, which is light but brilliant, usually comes in sizes ranging downward from 1 inch. Crystal sections and pieces of orange to orange-red Brazilian material are available but are usually too small to be of much interest in carving.

In all colors, the lighter material will develop a greater sense of brilliance. The dark colors tend to block up the light. By designing the carving with very thick sections, the light color can be made quite dense. Yet at the same time the thinner sections will produce an intense flash that provides brilliant color highlights. Topaz has a fairly high refractive index, so it is important to use clean material and achieve a perfect polish so the intensity of the brilliance can be fully developed.

Topaz is one of the most pleasant stones to carve because of its compactness. This means no chipping or flaking and less chance of cracking during the sawing. The one serious problem is the cleavage—it separates fairly easily along a flat crystal plane. This will sometimes happen during the initial sawing or grinding—a flat plane will appear running across the stone which effectively blocks the light, resulting in a mirror effect. Usually a cleavage plane will show warning signs in the rough. A few veils of tiny bubbles will be visible. These will have to be cut out before the rough form can be started. Once past the early shaping, cleavage ceases to be a problem.

There is a cool elegance to topaz, unequaled by any other material. Yet the flashing highlights, especially when they are pinkish as with the Mexican sherry-colored material, can supply a sudden warmth. Reflections from surrounding metal colors in jewelry, especially gold, will come through as a warm quality, yet the stone color will retain its sense of cool elegance. For this reason topaz is a very successful stone in geometrical designs, or wherever a certain quality of formality is desired.

Large Carvings

When the stone is intended to dominate the design or where the object is large and the stone must fill a fairly large area, suitable material becomes restricted to a few species. The quartzes are plentiful, have a wide range of colors and are obtainable in large pieces. Virtually all colors, and mixtures of colors, are available in both transparent and translucent material. Some smoky quartzes have layers of yellow or yellowish brown banded with darker brown. Clouds of brown also turn up in pieces of light citrine, while bands of white are not uncommon in amethyst. Carnelian varies through the entire spectrum of yellows to reds. All of this variation is useful in designing. It affords contrast and can be used as a means to separate elements of the design or to increase the effect of a linear design when the pattern consists of straight lines of different colors.

In spite of its commonness, I think smoky quartz supplies some of the most beautiful colors among all the gemstones. A rich reddish chocolate brown will produce a carving that develops deep red flashes along edges. Other smokies are capable of a velvety brown that has no counterpart. Its darker colors are capable of depth and richness, while its lighter colors are capable of a fine brilliance.

All of the quartzes take frosting successfully, although the effect with colorless quartz is the most spectacular. Yet even with smoky quartz frosting can be used as a means of blocking or changing the direction of light. An example is an egg shape where the surface is completely frosted except for a few polished windows. With transparent quartz, the inside will look hollow through the windows. With smoky quartz, the brilliant darker color makes the inside look liquid.

The translucent quartzes, like carnelian and chrysoprase, gain their greatest advantage from the rich, glowing color they are capable of producing. To a large extent this is due to the exceptional surface luster of which they are capable. The ability of the chalcedonies to develop this luster is not always the same. Some chrysoprase seems incapable of producing much luster at all, and there is also a wide variation between the carnelians. This may have to do with how densely compacted the stone is, since all of the chalcedonies are made up of minute quartz crystals tightly packed or fused together.

So, when choosing any of the quartzes for carving, be very critical of the rough, picking and choosing to suit the particular idea you have in mind. Wastage is not a problem, so most of your complicated or experimental carvings are likely to be in some form of this material. Furthermore, the fact that sandpaper can be used for the smoothing makes it possible to incorporate large, smooth surfaces and bring them to a perfect polish quite easily. Using the large wood smoothing points tends to leave a slight rippling effect which is noticeable on very even, extended surfaces.

Manmade Stones

One of the unfortunate casualties of contemporary lapidary is the synthetic crystal. It probably resulted from a rather shameless attempt by the commercial jewelry establishment to use the synthetics as substitutes for natural stones and, of course, in many cases, as outright fakes. The entire game developed a bad reputation with the result that many jewelers refused to have anything whatsoever to do with synthetic stones. Yet manmade stones include a remarkable array of materials. Many of them exhibit optical qualities without parallel in nature. Some are certainly garish and some look like colored glass, yet the more famous ones can do remarkable things with light.

The most fashionable manmade stone at present is cubic zirconia. The manufacturers did what they usually do and proceeded to market it as a diamond substitute. There have been so many diamond substitutes in the past 20 years that this strategy simply had no effect. The shimmering light qualities of the stone along with its hardness made it desirable independent of whether it had any similarities to diamond. It became immediately popular and has remained so simply as C-Z. This situation may change the entire attitude toward manmade crystals.

The synthetics open up a whole new range of possibilities for carving. They not only come in large sizes but offer a remarkable and wide range of colors. Most of them concentrate on brilliance and dispersion but some, like the shocking pink corundum, offer spectacular color. Since no other materials will equal their light-handling qualities, and since these qualities can be manipulated through carving, they become ideal as a compositional element.

YAG has an icy cold elegance that remains no matter how you use it. The shimmering quality of zirconia is so remarkable it could probably be carved to look like the surface of highly polished silver. Titania has a candylike dispersion that develops the effect of sparkling, colored stars. A synthetic green quartz has even been developed with bandings of brown and yellow. The varieties are endless.

The harder ones such as C-Z, YAG and GGG all carve out much like topaz, yet without the cleavage problem of topaz. They can be slotted with separating discs and ground with Mizzy wheels. Hardwood points are needed for the smoothing. All of them can be brought to an astonishing brilliance. The synthetic quartz is so similar to the natural material that once cut there is apparently no way of differentiating it. The process of carving it is identical to that of the natural.

It is impossible in a short article to discuss in-depth or even adequately a craft as varied and challenging as lapidary. Very little has been done in a creative way in this field. The techniques, however, are there; all that is needed is the will to experiment and adapt. The possibilities are endless. Both the Western and Eastern worlds have histories of incredible accomplishments in lapidary. I think it was the technical problems that caused the field to move away from the other crafts and go its own way. Now with the eclectic attitude that is so prevalent in our current esthetic outlook, the recombining of lapidary with its parallel craft of metalsmithing could easily stimulate spectacular new work.

Henry Hunt has been a self-employed lapidary for the past 20 years. The photographs in this article were reprinted from his recently published book *Lapidary Carving for Creative Jewelry*, which can be obtained from The Desert Press, Box K, Bouse, Arizona 85325 for $12.95 pp.

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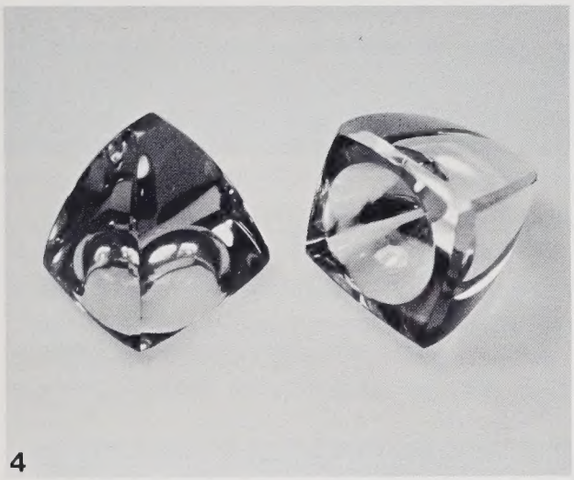
4. These pyramids are a very light gray quartz. With straight sides they would have no brilliance at all, yet by dishing out the base, curving the surfaces and flatting the edges, the stone suddenly comes alive. The relatively low optical properties of quartz can be overcome by careful designing. **5.** A light blue aquamarine carving which illustrates how a stone can achieve brilliance because of its clarity and richness of color. The irregular form heightens the sense of the color quality by varying its density. If the color is too dark, it reduces the flash. **6.** Garnet rough often comes in small nuggets or crystal fragments with inclusions and small cracks. Once these are cut out, what is left may be a very pleasing form, requiring only a slight adjustment for balance and perfecting of detail. **7.** These rough pieces of peridot have been coarse tumbled to remove the dirt. Inside they are a maze of little cracks, bubbles and included junk, all of which must be removed. The clean piece that remains would be useless for a faceted stone but is fine for carving. **8.** The crystals of Mexican sherry topaz are usually short and flattish. The terminations will often be included with rutile needles, giving the crystal a reddish appearance, while at the base the matrix will make deep intrusions into the crystal. All of this must be cut out. The brilliance of topaz is dependent on achieving as much clarity as possible in the crystal. **9.** A small topaz carving that measures less than ¾ inch. All included parts were cut away and what remained just happened to be a perfectly balanced form that needed only to be smoothed and polished. **10.** A piece of citrine that started out as a slab. This carving is large and a lot of material gets wasted. The quartzes are most useful here since they come in big pieces with a wide range of colors, yet are inexpensive so wastage is no problem. **11.** A frosted clear quartz carving where the form is developed by manipulating the reflection of light. By frosting the center grooving, light is prevented from escaping through the sides. The contrast gives the effect of hollowness. This piece was entirely smoothed and frosted with sandpaper. **12.** A dark, smoky quartz where the color has completely blocked up the light producing an exceptional surface luster, almost a metallic sheen. Small wood smoothing points are needed for the intaglio design only. **13.** Another double-end form in unfrosted optical quartz. Where the surfaces intersect at odd angles, the light pattern will abruptly shift. The entire form is dependent on how the light is reflected. Color would only detract from this form since it would soften or mask the reflective patterns. Since maximum clarity is needed, the surface must be super smooth. Quartz is the most practical choice for this type of carving.



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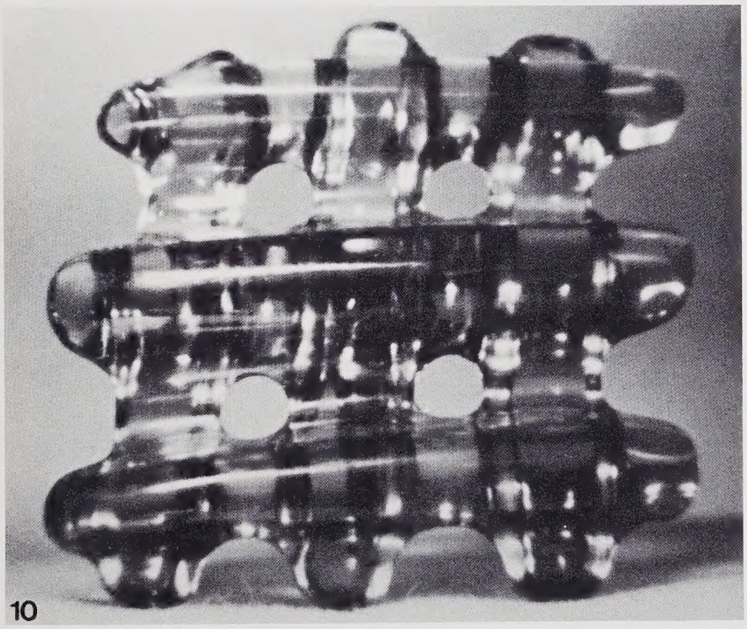

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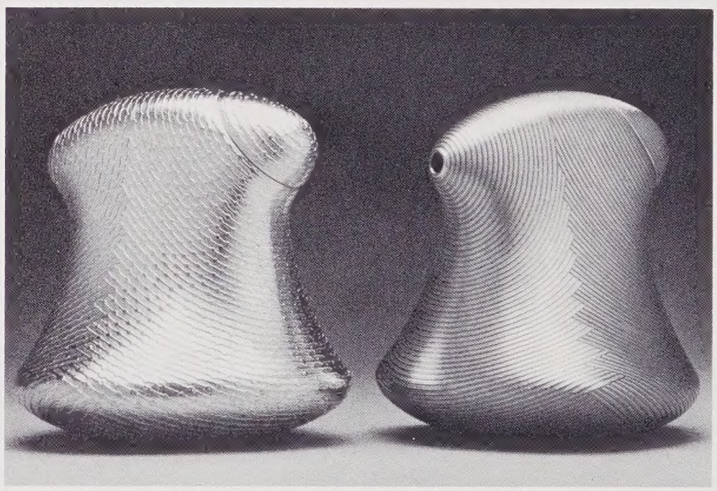
NATIONAL ENDOWMENT FOR THE ARTS 1981 FELLOWSHIP RECIPIENTS IN METALWORK

The National Endowment for the Arts awarded six Fellowship grants in metalwork in 1981. Of these, three were full fellowships of $12,500, which went to Chungi Choo, Timothy Grannis and Brent Kington and three were emerging artist grants of $4,000, which went to Thelma Coles, Elizabeth Garrison and Carol Kumata.

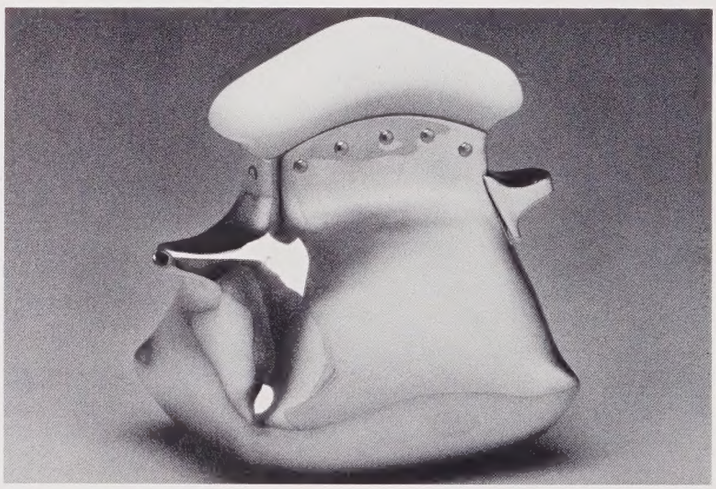
CHUNGI CHOO

As for my use of the NEA money–I can only say quite simply that I will use it so that I can spend a year concentrating on my artwork, especially exploring the exciting potential of electroforming techniques that I have been evolving over the past seven years, the technical sophistication of which – along with the esthetic evolution in designs and concepts – requires the sort of concentration only full-time devotion can accomplish.

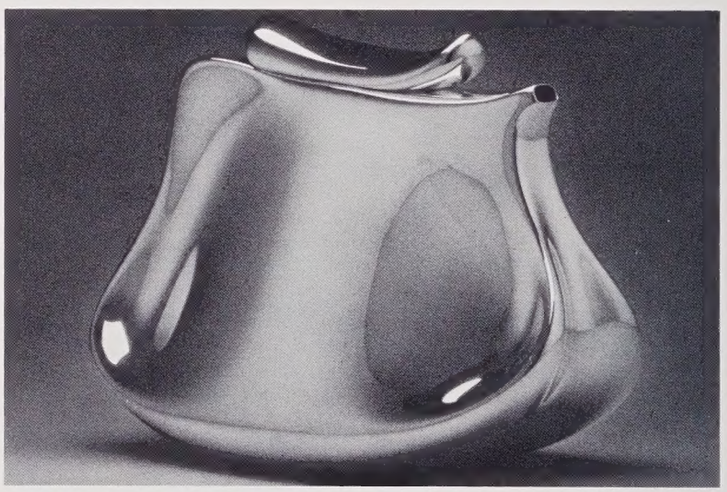


Creamer and Sugar Server, electroformed copper, silver-plated, copper appliqué, 5½x5x5". Collection: American Craft Museum

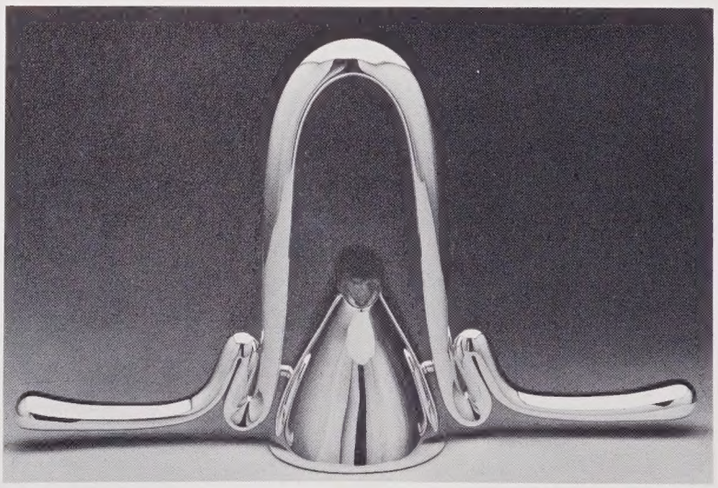
Coffee Server, electroformed copper, silver-plated, ebony, 15x7x5"



Coffee Server, electroformed copper, silver-plated, delrin, 7½x7x4¾".



Decanter, electroformed copper, silver-plated, 7¾x5½x4¼". Collection: Museum of Modern Art



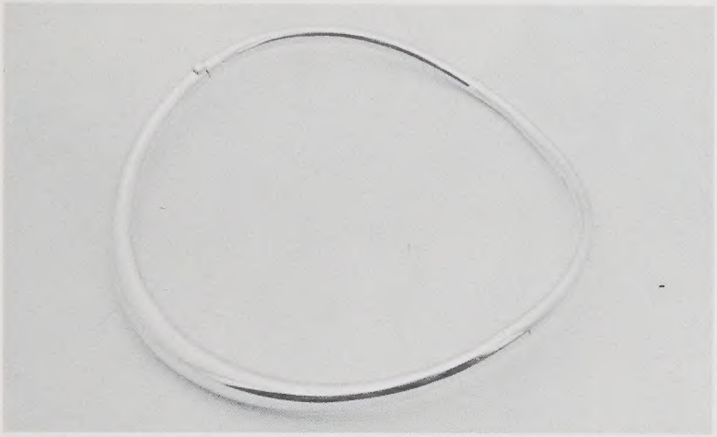
Container, electroformed copper, silver-plated, plexiglass, 19x11¼x6½". Collection: Metropolitan Museum of Art

Coffee Server, electroformed copper, silver-plated, Brazilian rosewood, 8¼x6x5"

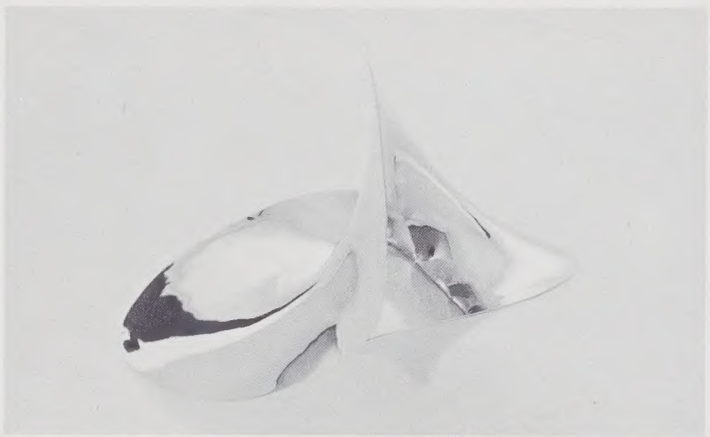
TIMOTHY GRANNIS

As of this writing I am planning to spend my grant primarily on studio time. I expect to make a few shop improvements and, of course, expand the tool collection a bit, but I have always found that the hard work of sitting at the drawing board was ultimately the most satisfying and useful way for me to spend my time. My intent is to take pause from producing the jewelry that constitutes my livelihood and pursue some noncommercial work. I have also been considering doing some traveling–perhaps take a few tools and a sketchbook and spend some time in Mexico, Italy or Greece. I would be interested to see what effect a different climate, geography and culture would have on my ideas.

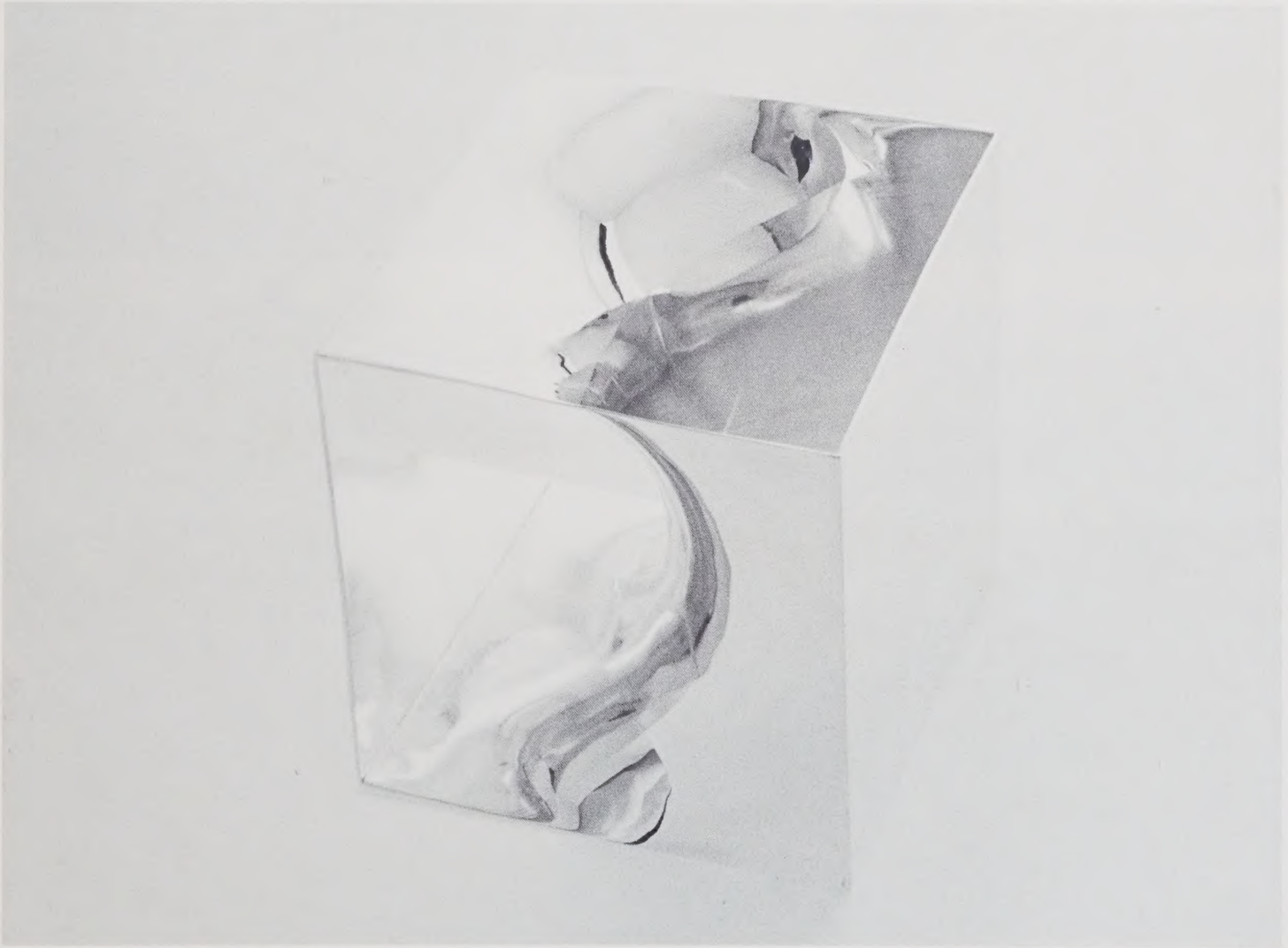
As a starting point I plan to follow the development of some work I have done recently with small mono-shell sheet metal sculpture. Even the limited work I have done in this direction has given rise to a new line of jewelry. The new concepts have translated easily into successful designs. Whatever the results of the year, I am gratefully looking forward to the opportunity for exploration and change.



Neckpiece, sterling silver, hollow, formed and fabricated, hinged, 5x5x2"



Little Women I sculpture, brass, formed and fabricated, 8x5x5"



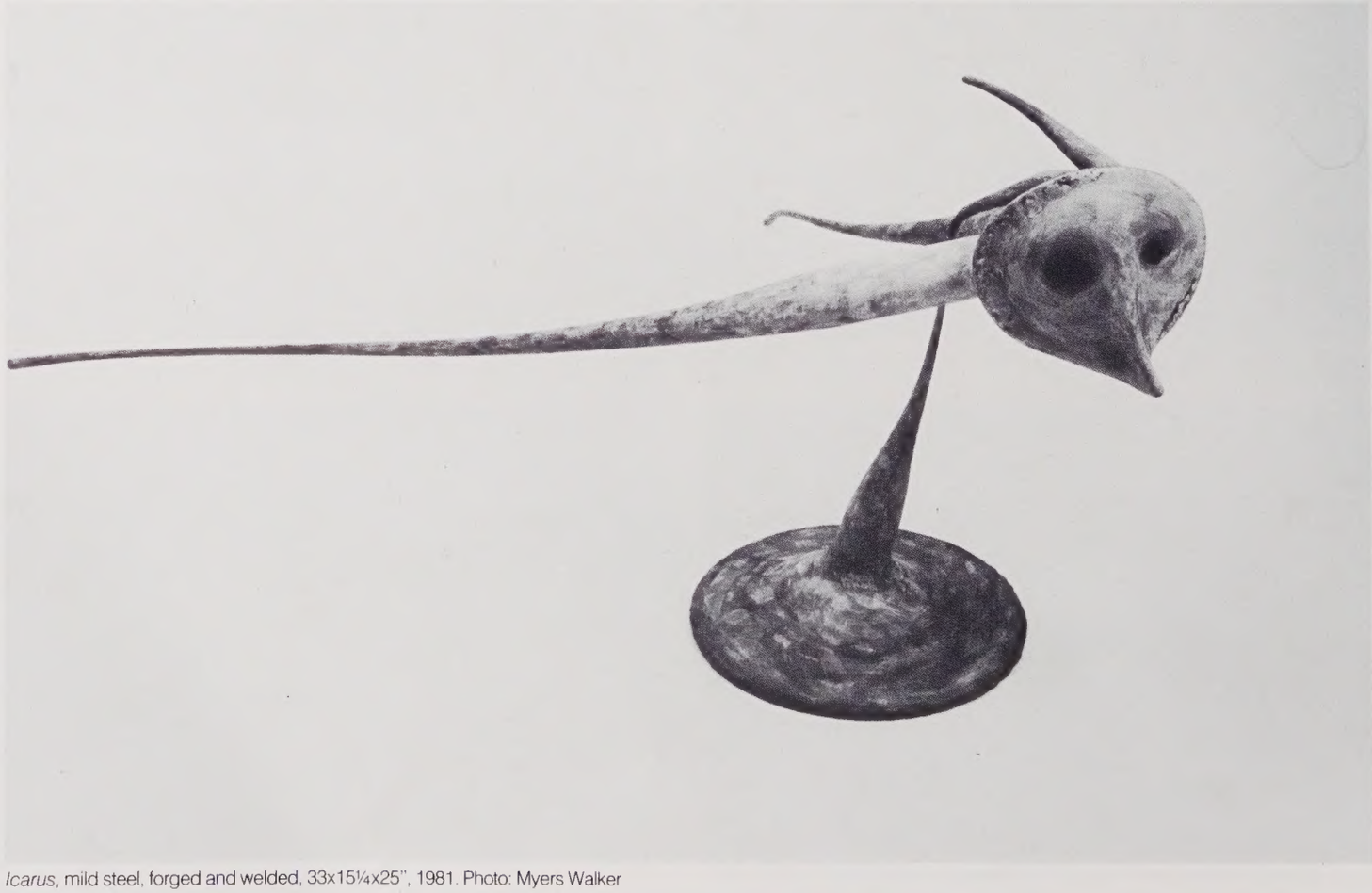
Skin and Bones sculpture, sterling silver, formed and fabricated, 3x3x3"

BRENT KINGTON

I am honored to be a recipient of a National Endowment for the Arts Fellowship. In recent months I have been pursuing with some intensity surface treatments that require a studio environment that I do not presently have available. The award will make it possible for me to satisfy some serious space and work environment problems. There are also some tool deficiencies in my studio that I hope to be able to alleviate. I am very excited about my new work, but I have felt severely restricted by space and tool limitations. This is a marvelous opportunity. I hope that it is one that will continue to be offered to others in future years. Recent developments make me fearful for the future. The financial realities of the society in which we work place severe restrictions on the opportunities of artist-craftsmen. The NEA has filled a major role in the growth and development of crafts in this nation. This is a service to the entire society that I hope to see continued in coming years.

Weathervane 21, mild steel, forged, 57x63x16", 1979. Photo: Myers Walker

Weathervane 3, mild steel, forged, 56¼x49x11", 1978. Photo: Myers Walker

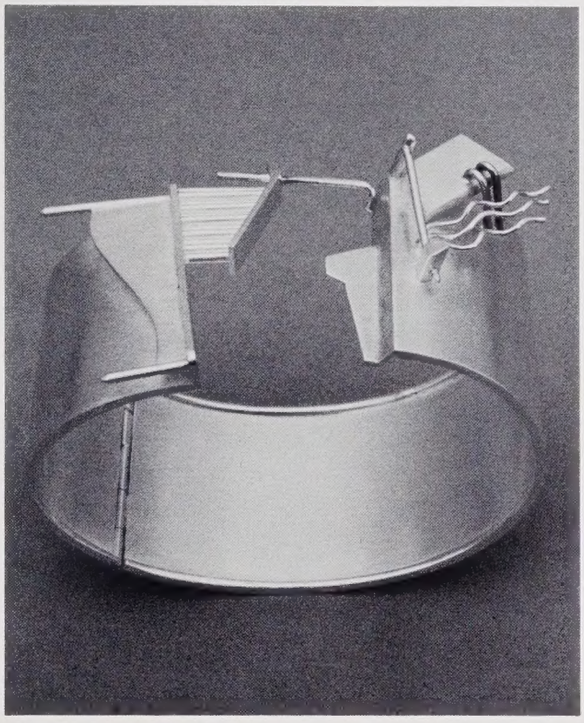


Icarus, mild steel, forged and welded, 33x15¼x25", 1981. Photo: Myers Walker

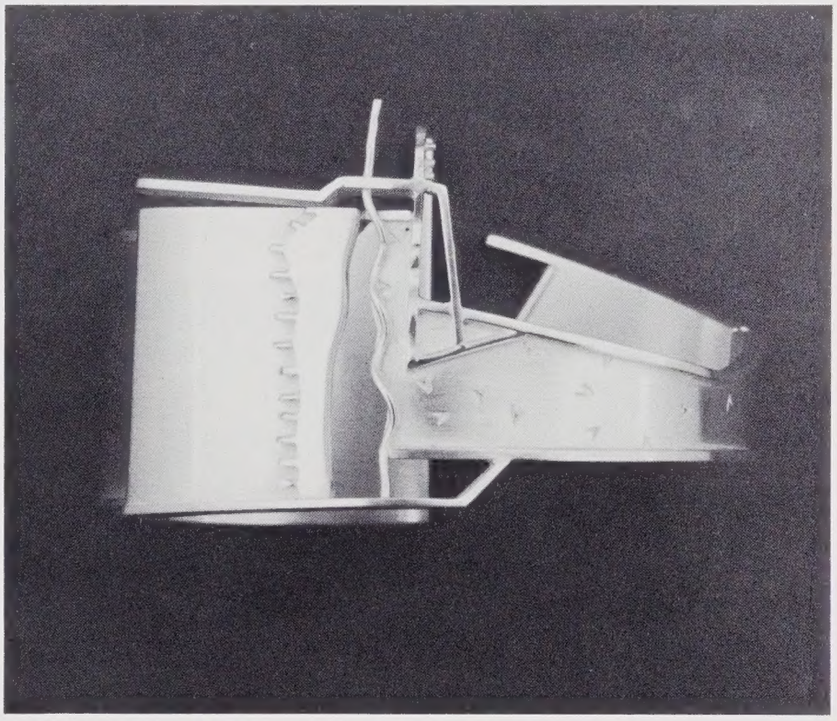
THELMA COLES

My intent? To do new things to feed my art: to explore, experiment and travel. I intend to take time off from my teaching next summer so that I can spend a concentrated period of uninterrupted studio time working out new ideas and developing new pieces. Since I have not been able to experiment as much as I would like to, due to constant teaching obligations, I will be able to devote some time to experimenting with new materials and techniques, thus broadening my working vocabulary.

The reason for travel is to explore new terrains in order to collect visual stimuli for my art. I have been using the features of the land as an inspirational source and am very interested in seeing different and unfamiliar surroundings to discover and visually understand their structures. Different terrains contain different land characteristics. Forms relate, connect or alter in a specific manner, shapes differ in type and relationship, time and distance alter the perceptions of these forms; all this intrigues and inspires me. Suburban and rural terrain are the most inspirational to me and prompt new ideas from the analysis of their unique shapes, lines and spaces. Focusing on new areas forces me to search for new ways to capture their form relationships, unique characteristics and gist.

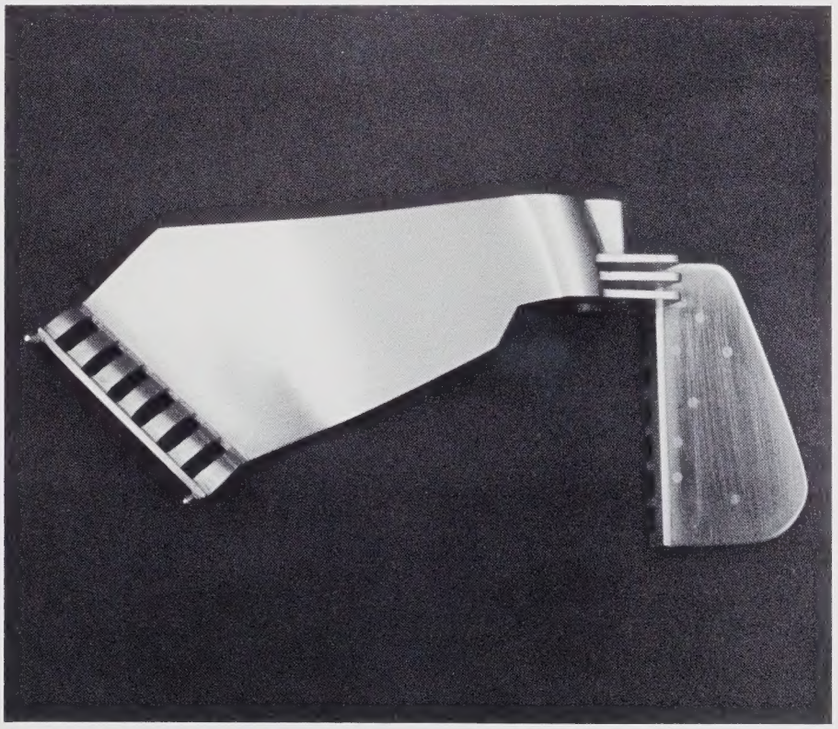


Distant Transformation, silver and brass, 2x2⅝x1⅝"



Enduring Production, silver, 2⅛x2½x1½"

Boundaries Contained, silver and brass, 7¾x7½x5"

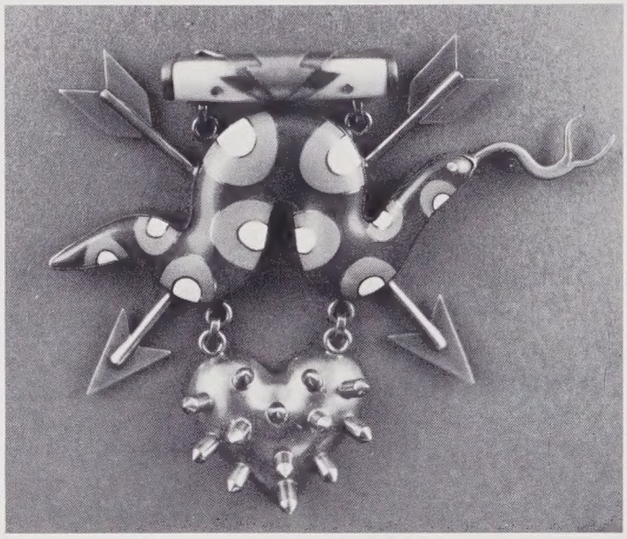


Bayou Country, silver and nickel, 4x1¾x¾"

ELIZABETH GARRISON

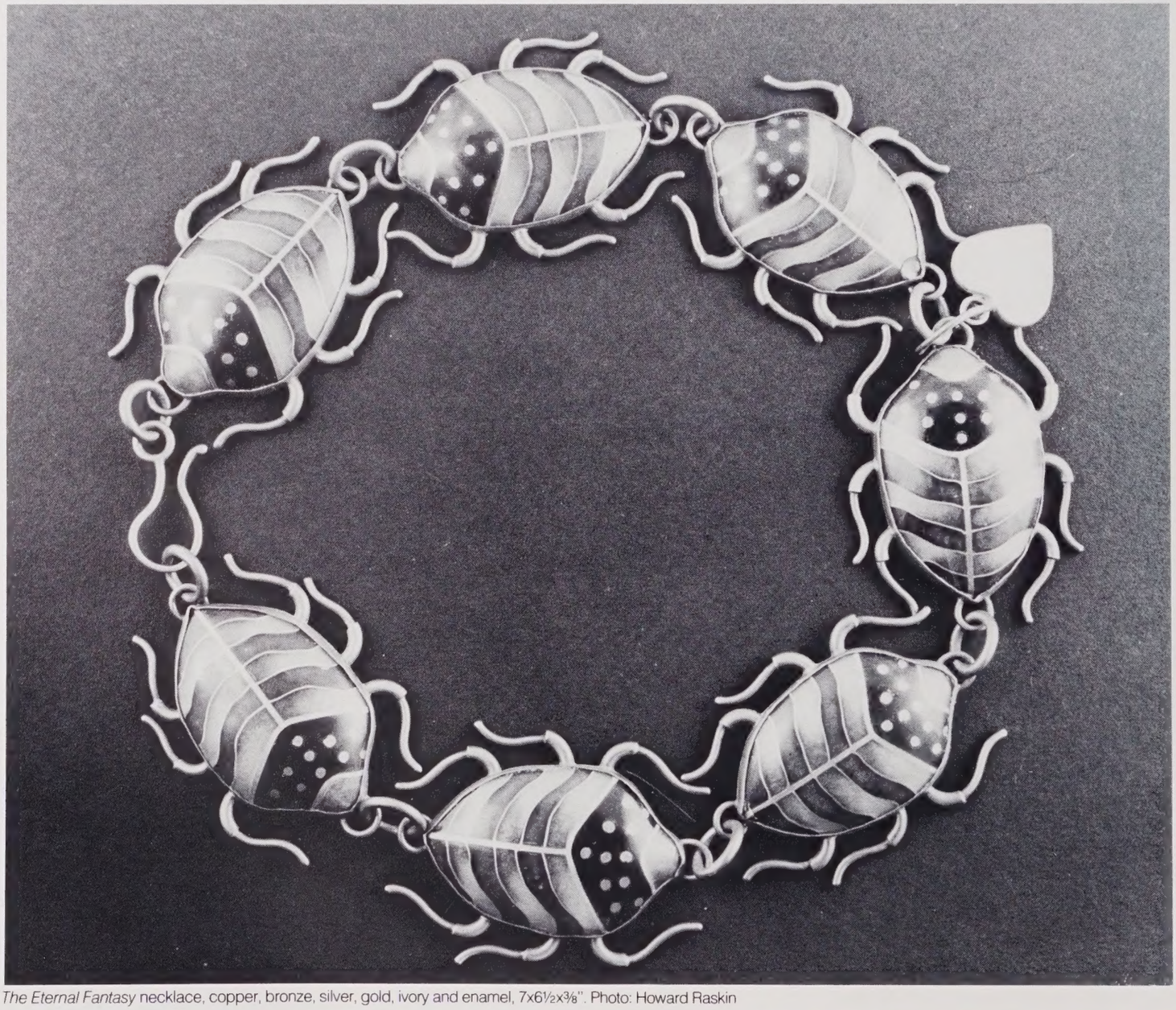
As far as a statement concerning my plans for using the grant money, there really isn't enough to say to warrant a "statement." I plan to buy additional tools and equipment so that I can increase my technical options. The rest will go for materials and time.

Garden in the Tropics pendant, silver, bronze, copper and enamel, 7x4¼x½"



Saint Valentine's Medal brooch, silver, brass, bronze, gold, ivory, enamel and copper, 2⅝x3½x½"

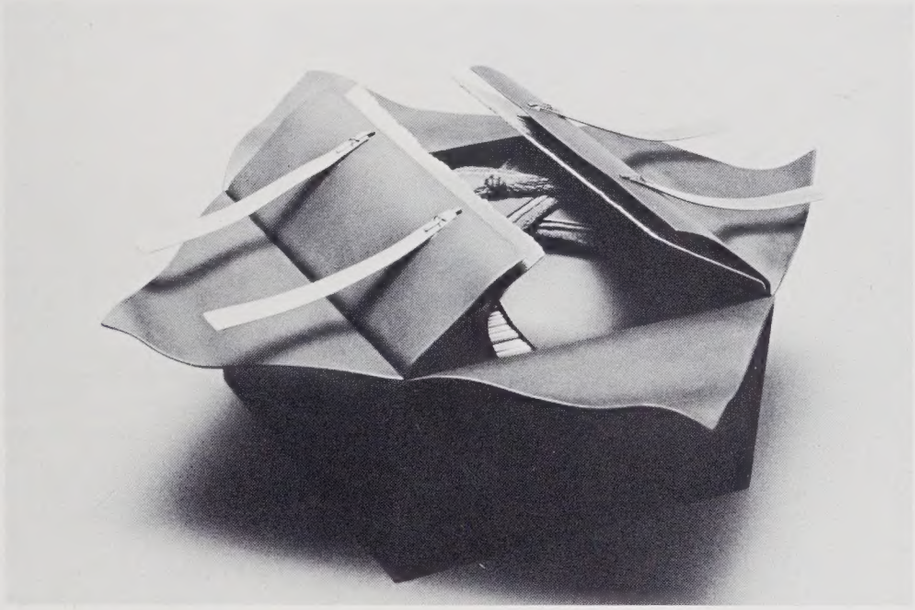
Eve's Garden necklace, bronze, silver, copper and enamel, 10x6x¼"



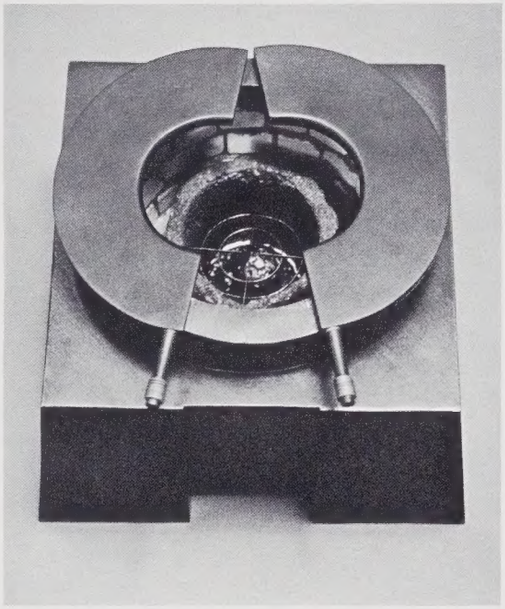
The Eternal Fantasy necklace, copper, bronze, silver, gold, ivory and enamel, 7x6½x⅜". Photo: Howard Raskin

CAROL KUMATA

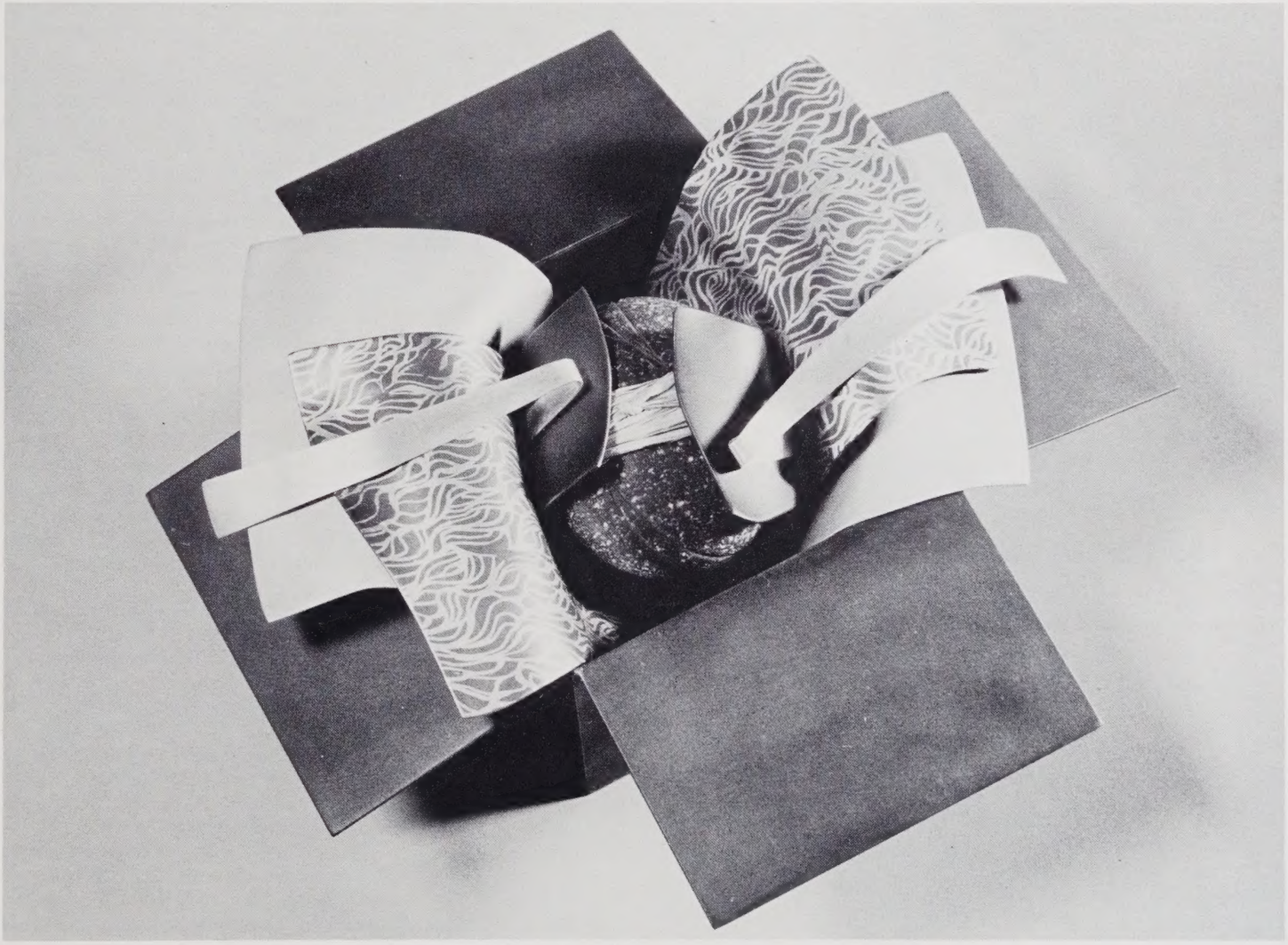
I am in something of a dilemma about the grant money. Either I'm going to buy studio equipment, or I'm going to rent a studio. I can't seem to do both. If I buy equipment, it will be basic machinery, like a band saw and drill press. I would also like photography equipment. I think I have overspent the money right there. I am considering renting studio space because of an increase in scale in my work and more emphasis on mixed media. I have not made up my mind yet. At least it's a pleasant dilemma.



Trappings, steel, copper, brass, silver, straw, silk, cotton cord, 9x9x6". Photo: Jerry McCavett



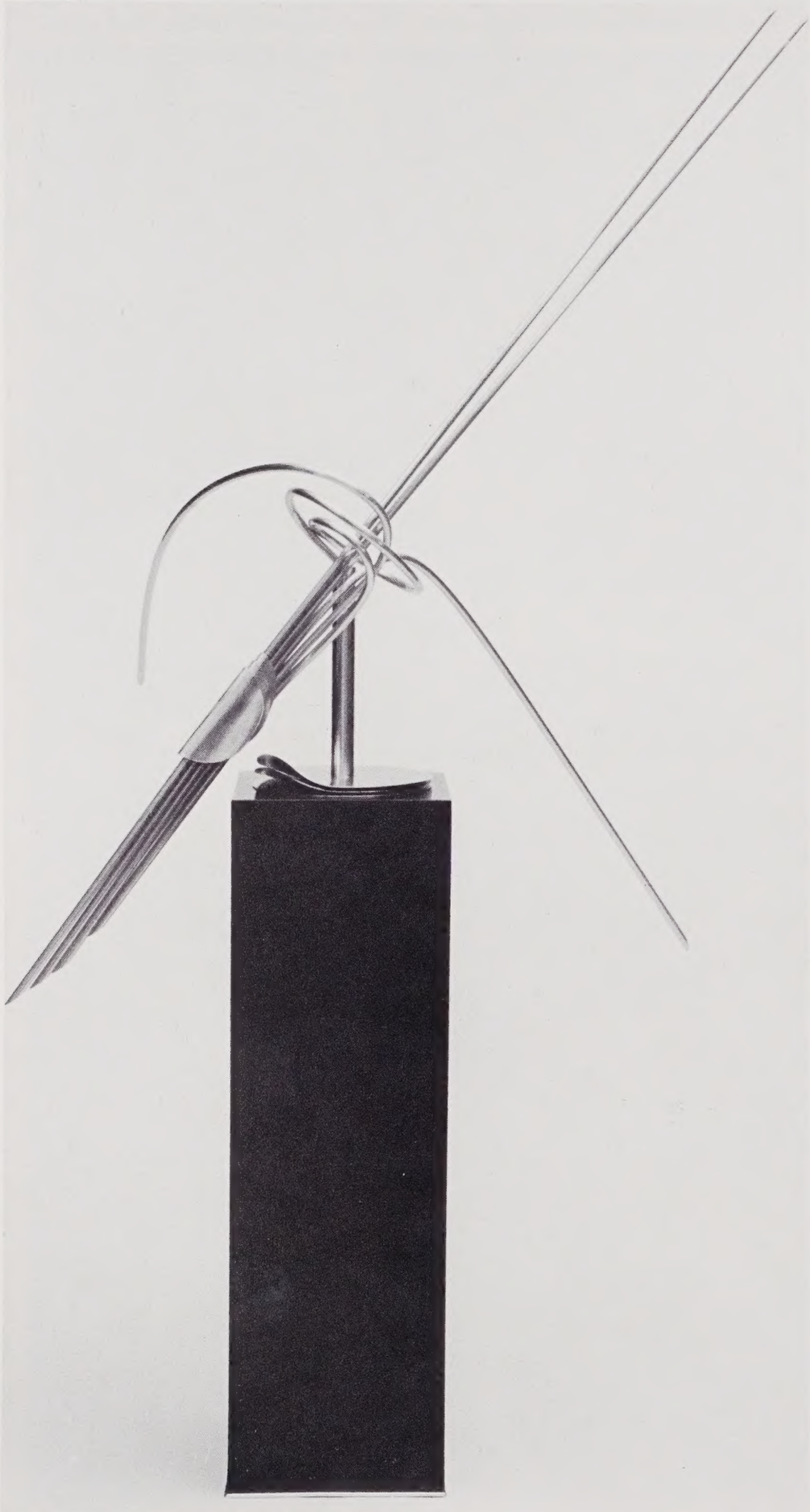
Silent Center of Starry Ways, steel, copper, brick, epoxy resin, silver, lead, brass, carborundum, 6x6x6". Photo: Jim Martin



Stone Setting, stone, raffia, silver, copper, bronze and steel, 8x8x4". Photo: Jim Martin

Brent Kington

by William Ard



Untitled 3, stainless steel, fabricated, 74x58x38¾", 1979. Photo: Myers Walker

"It is an unfortunate fact that the average person in America feels intimidated by art. More often than not, people are pressured by what they read into putting down what they like and accepting wholesale what they don't understand. You've got to trust yourself; view a work critically, from your own perspective, and respond honestly." –Brent Kington

At the close of the 1980 season, the Illinois State Museum organized a retrospective exhibition of sculpture by Brent Kington. Conceived in recognition of his continued contribution to the crafts movement in America, the exhibition was a well-deserved tribute to an Illinois artist of national prominence.

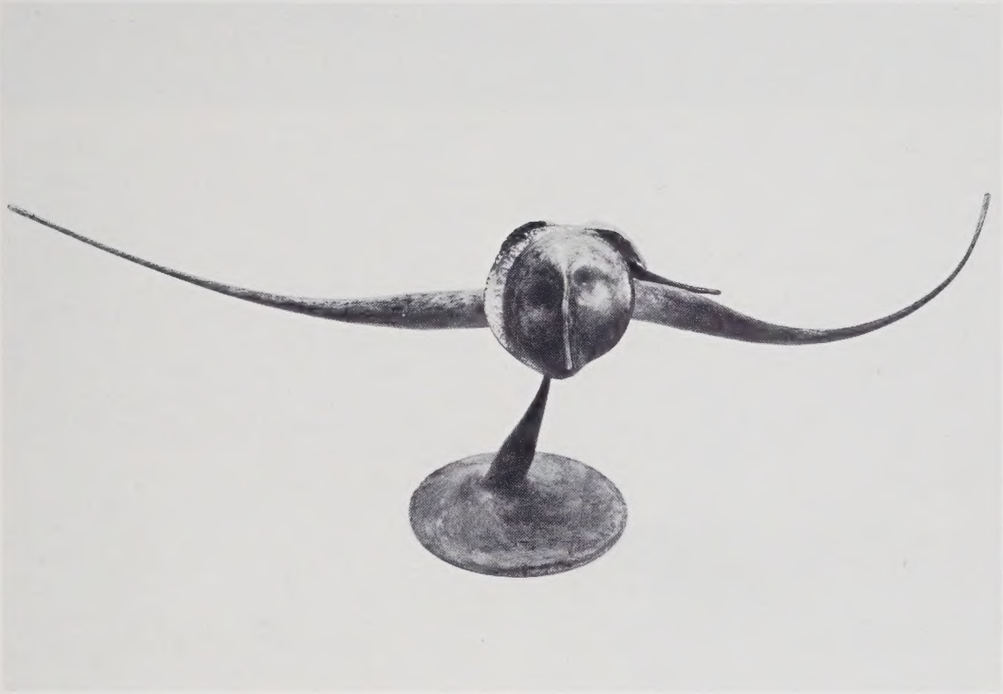
Kington is an aggressive spokesman for the arts who has addressed audiences across the country and abroad in over 51 shows, workshops and lecture tours in the last three years alone. Over the years he has been a Trustee of the American Crafts Council, Director of the Artist-Blacksmith Association of North America (ABANA), President of the Society of North American Goldsmiths (SNAG), and is now Acting Director of the School of Art at Southern Illinois University at Carbondale. In private and official capacities, Kington has always promoted the cause of the artist-craftsman.

He has had a powerful effect on the field of education as well. His own graduate metals program at SIU-C is geared to both the collective exploration of technical processes and the personal growth of each of his students. Kington protégés are building their own solid metalsmithing programs from Washington State to Penland School of Crafts, including graduates Mary Lee Hu, Michael Reigal, Gary Noffke and Michael Croft.

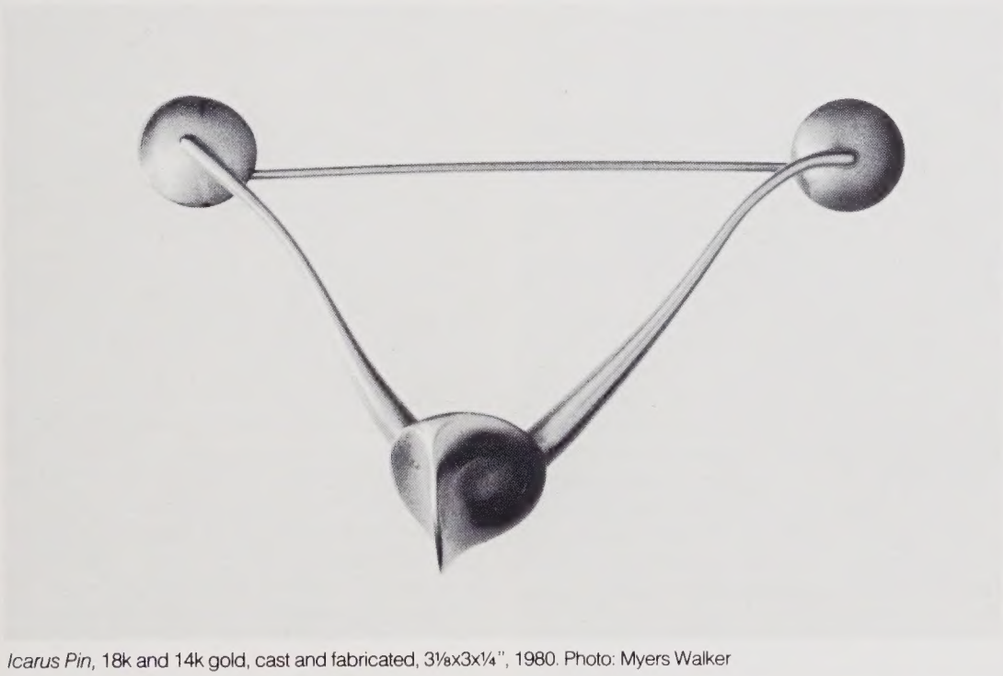
Tremendous credit is due Bob Evans and his staff at the Museum for coordinating an excellent show. The exhibition consisted of 25 works and traced the evolution of Kington's work from the mid-1960s to his latest New York opening in 1980 at the Theo Portnoy Gallery. Included were selections from the well-known 1960s cast silver toy series, representatives from a seven-year series of wrought iron weathervanes and part of his latest series of stainless steel kinetic sculptures.

The most playful of Kington's undertakings are the toys, which reflect his ongoing need to express a sense of wonder and optimism. These whimsical Baroque constructions evoke a child's preoccupation with the world of possibilities and illustrate Kington's underlying suspicion that all of man's aspirations are simply adult versions of their childhood fantasies. "As a good toy should," he says, "they bring the child out of the adult for a while."

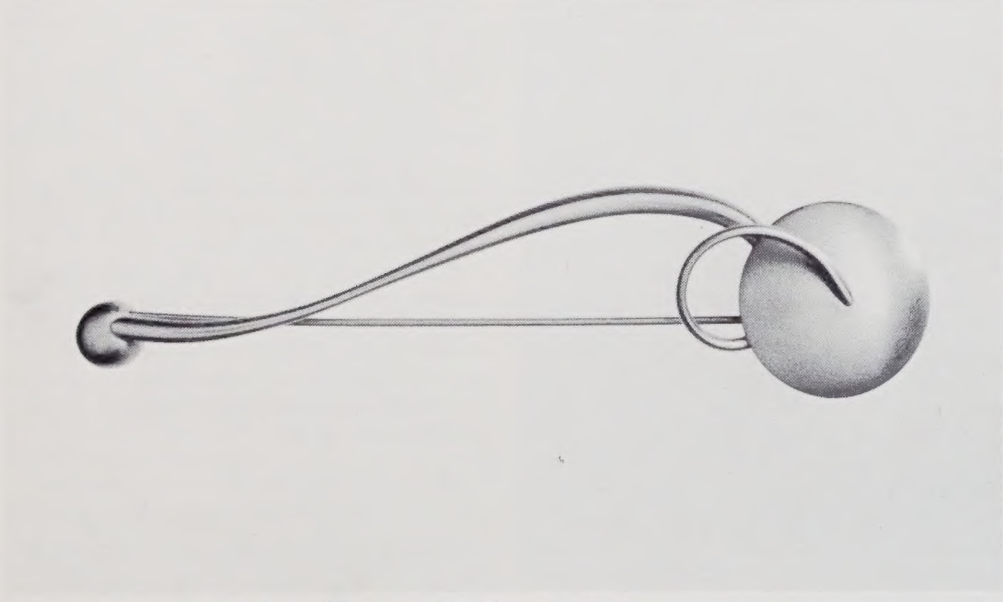
The weathervane pieces came out of a serious study of weathervanes in American art and traditional blacksmithing techniques. Centered on the free-spinning kinetic quality of the vanes, this wrought iron series begins to capitalize on the potential of motion and the



Icarus, mild steel, forged and welded, 17¼x14¼x42", 1981. Photo: Myers Walker



Icarus Pin, 18k and 14k gold, cast and fabricated, 3⅛x3x¼", 1980. Photo: Myers Walker



WV Pin, 18k and 14k gold, fabricated, 3¾x1⅛x¼", 1979. Photo: Myers Walker

interplay of light and shadow on a constantly changing form. Originally the vanes merely turned obediently with the wind, but the gradual imposition of linear elements produced yaw and pitch, allowing the pieces to dance and play. Eventually, in the *Icarus* group, their purpose changed and the pieces became kinetic systems rather than artistic weathervanes.

The importance of the linear elements became paramount in the newest series. Composed of gleaming stainless steel rods, these "vanes" dance at the slightest draft. And, taking a cue from the wrought iron pieces, these forms inhabit a space that is almost globular. Blending balance and imbalance, Kington lets these pieces turn and dip in any direction as they present an ever-changing face to the viewer.

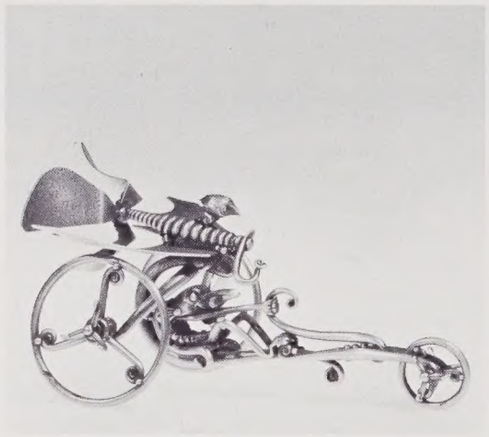
Motion and the promise of change are what makes Kington's work so personal. In each series the sensuous line and finish combine with an air of potential that makes the viewer want to touch and become a part of the fantasy. A striking aspect of the exhibition itself was the "please touch" atmosphere in the gallery. To the museum's credit, the viewers were encouraged to interact with the work; at one point during the opening, every kinetic piece in the room was alive, turning in the imaginary wind.

This element of viewer involvement pervades 20 years of Kington's creative touch. His effort has always been to create in metal something which expresses an inner conviction and yet reflects something in his audience. "The excitement at that moment," he says, "is that when someone truly enjoys your work, you've touched something secret and fundamental in another person that often neither one of you can describe."

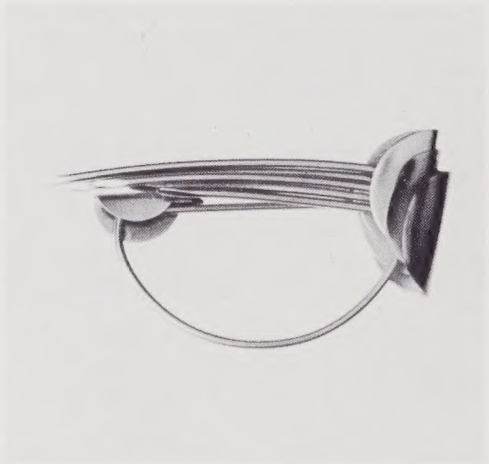
Kington's feeling for viewer involvement runs deep and found early expression in the toys he made for his children. "I wanted to give my children very personal toys, made with love and designed to be vehicles for their fantasies. I made them to be heritage toys, to be played with, perhaps broken, then lovingly repaired and passed along to the next generation." Before long, Kington realized that adults had as much fun playing with the toys as his children did. Pedaling improbably designed machines, his joyful drivers and pilots can safely hope for speed or flight without fear of actually having to deal with reality—the universal freedom of childhood is being expressed in the antics of these gargoylelike alter egos.

The real beauty of the toys is the informal invitation to pick them up and race them around a bit. Something in the soft, loved look invites fingerprints and the occasional dent a favorite toy might acquire. The languid sensuousness of the wrought iron weathervanes invites a similar desire to touch; the viewer feels compelled to participate in the work's full potential. Setting the work in motion affords the experience of controlling, to an extent, the activity of the piece and becoming involved in its stately grace.

Only in the stainless pieces does Kington begin to discard the soft quality. The harder look of the stainless steel is augmented by a more animated composition; the space captured by the rods becomes a dynamic counterpoint to the lines of the rods themselves.



Air Machine 19, cast sterling silver, 10x5x4½", 1968. Photo: Marlin Roos, courtesy Illinois State Museum



Pin, 14k gold, fabricated, 2¼x1⅛x¼", 1980. Photo: Myers Walker

Brent Kington in his studio. Courtesy Illinois State Museum

Kington studio, north view. Courtesy Illinois State Museum

Charged with tension, these spaces shift and boil as the piece turns, until the compositonal tension is released in the outward rush of the straight, shining rods. Here the softness is replaced with a sensuousness of a different kind, and the urge to touch is a desire to participate in the work's air of latent power. At the slightest touch the reflected light races through the work and dances on each curve and facet as it continually presents a new angle, a new contour.

An extremely prolific artist, Kington frequently has several pieces in production on various levels at any one time. "On occasion," he says, "I become so stimulated by a new or altered concept that I'll leave the piece I'm working on and explore the new idea as fully as possible before returning to finish the earlier one."

This refine and reflect attitude Kington uses in his studio is basic to his personality. His ideas evolve gradually, and he rarely uses sketches to work out his concepts, believing that the resort to two dimensions somehow inhibits the interplay of materials and intuition. Each series, then, is a statement in its entirety, which comes to fruition only after years of careful honing. Though individual pieces come to represent the total of the others, he views the completed series as the final statement.

Kington often finds a sliding scale approach useful in exploring a concept and frequently translates his sculptural forms into jewelry, using 18-karat gold and sterling silver as well as steel. This investigation of various scales and materials has become an important part of Kington's "success by elimination" method. He feels a strong need to explore every possibility within an idea, occasionally making only a minor compositional change from one piece to the next in a series. Slipping into a different scale allows him to investigate avenues not apparent on a piece in progress. By this elimination method he is, in effect, paring an idea down to its essence and, in so doing, learning something about himself with each mistake.

Because he works comfortably at all sizes, from the 12-foot environmental sculptures to his small-scale jewelry, Kington is inevitably challenged to define when he's making "art" and when it is "craft." He views the controversy with contempt for the time wasted in contemplation of pointless questions. "Paint and canvas or half-a-ton of bronze do not automatically make art," he insists. "One can experience 'art' in the media traditionally associated with the crafts. In other words, you can call a gold and steel brooch a maquette if it makes you feel better, but I feel the distinction is important only to those in doubt about their own personal pigeonhole. I make things that I hope touch something fundamental in my audience—my message is the same, regardless of the scale. I'll leave it to others to do the labeling."

Kington had begun feeling out a new design concept as the stainless series neared completion. Now with the aid of the grant from the National Endowment for the Arts he is starting full-scale production of an entirely new series. The new pieces are superficially a re-evaluation of the 1978 *Icarus* forms, but are actually a synthesis of the lessons learned in each series. These "hybrid" pieces combine a lifelong interest in mask forms, evident from the earliest toys, with the linear involvement of the stainless steel pieces and the traditional attitude toward wrought iron used in the weathervane series.

What had been the "sail" portion of the weathervanes has now become a primitive mask. Kington explains the imagery as a combination of Iroquois asymmetry and Eskimo minimalism, but the effect is that of a mask so abstract that it's difficult to read as a face. The linear elements have now become the arms, legs and wings of a fantastic sailing being. The visual effect, as the piece turns and dances, is of a creature alternately resolving from and dissolving into an abstract composition of lines and spaces.

The new work appears to have little in common with the stainless pieces, but many elements came directly from that series' experience. The multiplicity of line that both captures and invades space is a direct consequence of those shining rods. And the finish, though radically different, has evolved from the bright polish of the stainless steel.

The new series reaches back into history for the tradition of polychrome painting on wrought iron forms. Feeling that his surfaces had often been played down, Kington has begun to pay painstaking attention to the effect of light reflection on surface detail. Alternating cycles of thin coats of gesso and exposure to the elements produce a glossy but warm combination of white and rust. Kington achieves a heightened sense of presence through the use of painted surfaces without sacrificing the rough texture of traditional wrought iron. This "painterly" approach renders line, color, form and space of equal value, rather than allowing the surface to recede to a secondary level. The surface then becomes a focusing element for another plane of viewer involvement.

The return to hot forging after working with the stainless is a homecoming for Kington. In line with the tradition of the blacksmith, Kington feels that the actual manipulation of the iron in its plastic state is a fulfilling reason for working in metal in the first place. "Metal has permanence. It is by its very nature hard, strong—to be able to work it like clay when it's hot is magic. Forging material in its plastic state still has the greatest fascination for me." Once again, the rich, hammered texture is providing a softening agent that makes the new work more personal than powerful. Every hammer blow, every mark, shows the humanness, the reality of changing thoughts into steel by hand. The removal of the hammer marks is as unthinkable as disowning the thought processes which brought the work into being. So the marks are left, as texture, both physical and philosophical.

Brent Kington's strong sense of purpose and commitment to his art assure that he will continue to communicate in this ancient, yet contemporary medium. As an artist and teacher he is kept in perpetual motion by his love for his work and the revitalization in the search for the new.

William Ard is a practicing artist and jeweler and a former graduate student at Southern Illinois University at Carbondale.

Carol Kumata

by Janet Koplos

Carol Kumata sometimes wonders about her identity as a metalsmith. She never wears jewelry. She doesn't like the cold shine of straight, clean metal surfaces. She's not fond of precious metals, although she does like the color of gold. The stones she feels an affinity for are not gems, but rather the kind of stone you find in a stream or at the beach. Metal is a minority component of many of the objects she makes, and her pieces do not explore the qualities of metal, such as its color or surface. She currently has in mind pieces that do not include any metal at all.

But surely she is a metalsmith. That's what she teaches at Carnegie-Mellon University in Pittsburgh. That's what her University of Wisconsin M.F.A. is in. It's under that classification that she won an award in the American Craft Council's "Young Americans" show in 1980, and under which she won a NEA emerging artist grant this year.

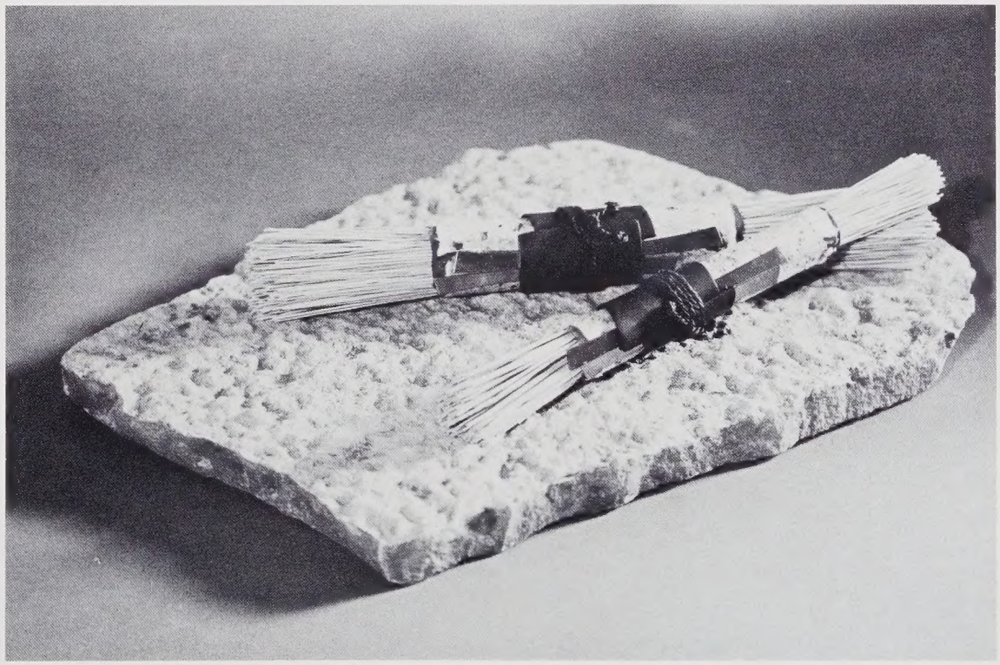
Even the more general labels of craftsman or artist might make Kumata uncomfortable. She believes that there's a difference between the artist's and the craftsman's esthetic, with the craftsman tending to be more narrowly focused toward a concentration on materials and methods, with a desire to master those and end with a pleasing, well-made object. That is precisely where she would have placed herself at the beginning of graduate school. But grad school, predictably, was a growing period. She came to understand the idea of artist's intent and began to think about what she wanted to see in her objects, and what she wanted to say. But she handles the label of artist with some trepidation as well, because her involvement in art goes back little more than six years.

"I didn't take art in high school, and my first years of college were not in art either. I got a degree in general studies from the University of Michigan. It's one of those non-major majors," Kumata explains. "But I've always been drawn to art. It's not as if I'd been ignorant about it, or that it hadn't appealed to me. I think there was a certain amount of, well, cowardice involved. It takes a lot to commit yourself to a career that you're probably not going to make any money at, and where you have to lay yourself out so totally. I never felt insecure about what I could do academically, but as far as art goes it was unknown territory. Pretty scary. But it was something that I'd always been interested in and I had to try it before I could decide to do anything else."

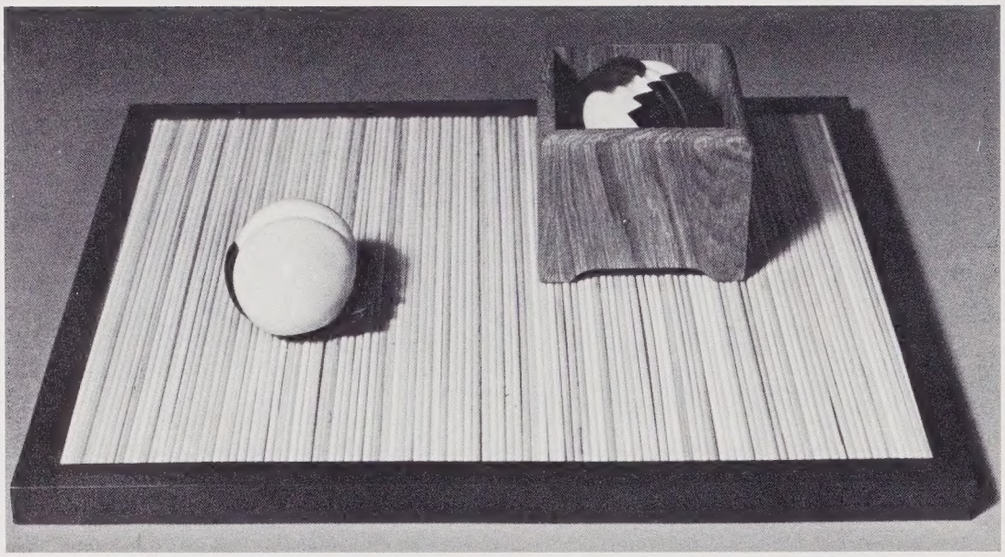
So she took a second degree, this time from Michigan State University, picking up studio credits for a B.F.A., majoring in jewelry and silversmithing. Graduate classes at the University of Wisconsin introduced her to new materials and stirred her awareness of the art/craft debate. She came to the conviction that she had to be more personal, and that was an important turning point.

The immediate result was a series of Asian-influenced pins and objects. How direct is that Oriental influence? "Well, it's difficult to say because I'm third generation. I'm not just straight from Japan, the old country, or any-

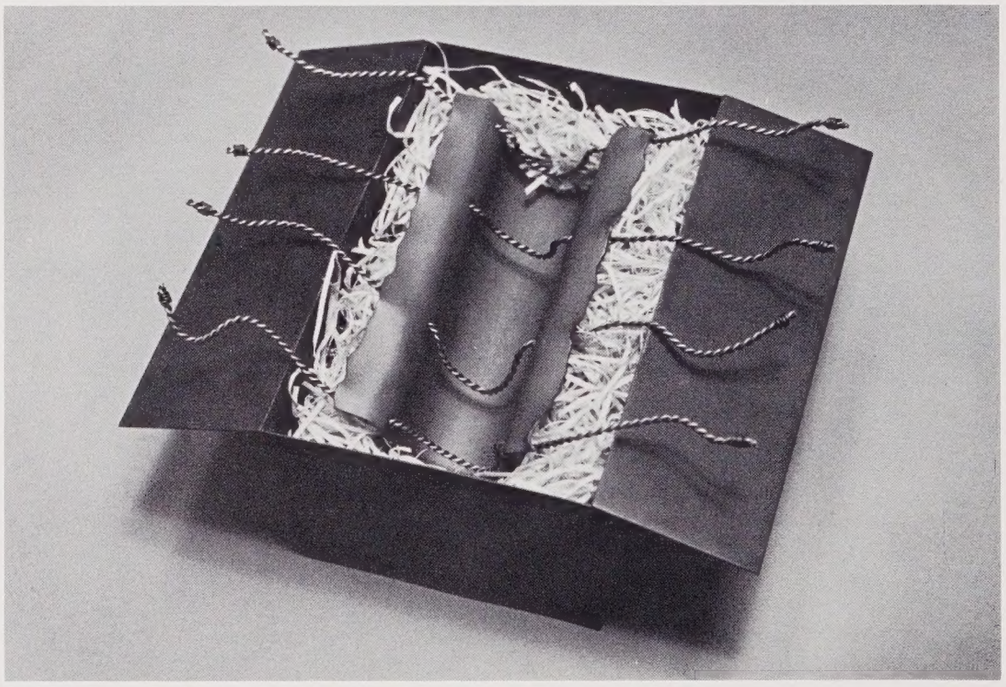
Wrappings I, steel, copper, bronze, straw and cotton cord, 4x3x3". Photo: the artist



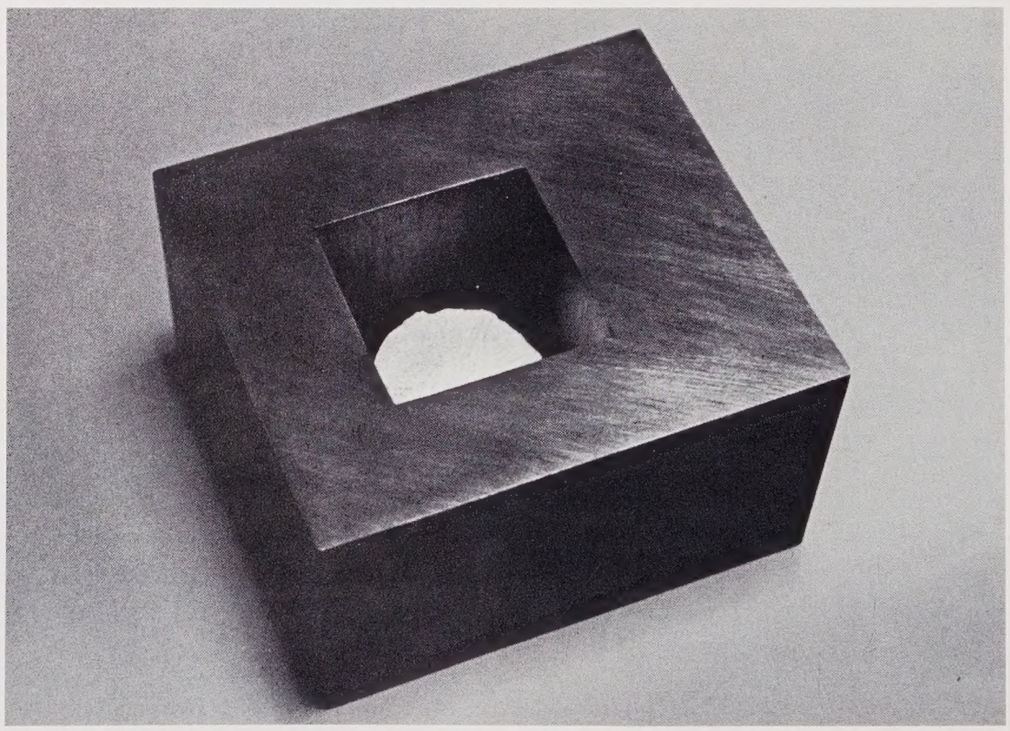
Wrappings II, stone, steel, paper, straw, brass and cotton cord, 8x11". Photo: Jim Martin



Wrappings III, wood, copper, palm nut, straw and bamboo, 8x11x4"



Empty, But Not Gone, steel, copper, brass and excelsior, 6x8x5". Photo: Jim Martin



Introverted Box, steel, stone and gauze, 6x7x4". Photo: Jim Martin

thing like that. I think I have a certain feeling about Japanese art in particular that influences me, partly because the art objects that were around my home were Japanese. We had a lot of kimonos and fans and Japanese dolls and a lot of Japanese ceramics—my mother loves Japanese ceramics and she collected them—and scrolls and things like that. They become commonplace objects if you see them long enough, and I didn't think about them as art. But you could say that my earliest exposure to art was Japanese art."

Kumata also spent a year in Japan when her father, a university professor, was on sabbatical. She doesn't think of that as a seminal experience, however, because she attended an American private school there and, as an eighth grader, was more concerned with friends, rock music and the essentials of growing up than she was with understanding the cultural esthetic that surrounded her.

But an Oriental sensibility is communicated in many of her works, and some draw directly on Japanese imagery, objects and history. An example is the untitled pin from graduate school that marks her first effort to communicate something personal. She transformed certain architectural elements into something "evocative of certain teahouses. Contemplative. At that time I was concerned with creating real serene pieces, I think because I was so agitated myself. Graduate school was a high-pressure time for me. So I wanted to capture some of the serenity and respond to the architectural structures and the whole philosophy of the tea ceremony."

The pin is, of course, in jewelry scale, wearable. But Kumata says she "wanted to negate scale" in this piece. She wanted to make it "compelling, so that you would look at the pin and be drawn into the world." It uses a screen, which has an association with mystery, and is both a barrier and an emblem. It deals with the concept of enclosing/disclosing, which is one of the constant themes in Kumata's work.

A second important piece drawing from Japanese imagery was *Wrappings I*, still traveling with the "Young Americans" show. This deals with clothing, approaching the enclosing/disclosing (or wrapping/unwrapping or concealing/revealing) theme from another direction. Here she gives up jewelry for the more abstract nonfunctional object. The layering and the varying diagonals in this piece give it a certain tension, which was more apparent when it stood on end, as Kumata originally conceived it. In "Young Americans" it is shown lying on its back, which mixes the tension signals with ones of calm and passivity. With bronze, copper, cord, steel and straw, this piece is more strikingly mixed media than the plastic and metal pin. She favors natural (once-living) materials, and all pieces are constructed so that these more perishable elements can be replaced.

Kumata's proclivity is equally apparent in *Wrappings II*, which consists of two "scrolls" lying on a flat, pitted stone. Her exquisite consciousness of the character of materials is apparent here: one can almost feel through the eyes the contact of stone to straw, straw to paper, paper to metal band and metal band to wrapping cord. Tactile qualities are preeminent, and color, as in the majority of her works, is dark and rich.

Kumata says this piece consists of "players in a drama. The scrolls are messages. I was thinking of a scenario: precious, important messages fall out of a sleeve onto the ground." She wanted this piece to have preciousness in a ceremonial sense, not through the intrinsic value of the materials. And she wanted it to have an environment, created by laying the scrolls on a stone which would suggest pavement, a pathway. (If the comparison occurs to you: yes, she admires the paper scrolls and bundles of Dominic DiMare. She confesses to a fascination for bundles, the mystery of tightly enclosed forms.)

Wrappings III may look quite different than the first two, but it again deals with enclosing/disclosing. This time the focus is on unwrapping, opening. The two carved pieces of palm nut enclosed in metal bands seem embryonic, and Kumata thinks of the two objects as representing a nesting/hatching sequence. The implied delicacy of these forms contrasts with the formality of their stagelike setting. They rest on a framed square of bamboo sticks, like a tatami mat, and one is contained by a wooden box.

This box led to a series of boxes which, as a whole, she considers more psychological than the earlier works. Most of the boxes are of sandblasted steel, the sandblasting giving a soft look. One of these, called *Stone Setting* (see page 23)—"a metalsmith's pun"—reopens the question of preciousness. It looks like a just-opened gift box. Within the silver ribbon and trompe l'oeil foil paper (actually solder inlay) is a water-rounded stone. Nothing in the piece has the intrinsic value of gold or gemstone, yet it is treated with breathtaking reverence. The stone is imperfect, like the objects of contemplation which the Japanese tea masters revered. More than that, Kumata sees the stone as a substitute for the figure, as a personality—with the quirky qualities that make each person an individual—and here the stone is caught, revealed, in a certain situation. It is a formal, ceremonial presentation, like most of Kumata's work.

Trappings (see page 23) can be described in the usual litany of Kumata adjectives: box, layered, mixed media, rich and somber colors, nonprecious materials, formal, ceremonial, closed and enclosed. Two other boxes, *Empty But Not Gone* and *The Last Gift*, are enclosing, of course, but are open. In these, Kumata says, *space* has become precious. The latter is the only one of her major works to be executed entirely in metal. These three objects, while not overtly departing from the Japanese esthetic, have eschewed direct Japanese imagery.

While working on the above, Kumata was at the same time working on smaller pieces, pins incorporating plastic and continuing the use of Japanese imagery, for a solo show at Carnegie-Mellon. But most of her pins, while interesting to do, seem to her less important than her larger works. "I've found it difficult to make pieces that said what I wanted them to say and were still practical to wear. I think in order to make successful wearable pieces you have to simplify your elements. But I always wanted to put more." But she also says, contrarily, "I think what happens to me is that if I make something small I put a pinback on it, to justify the fact that I made this small thing. I'm not sure that's legitimate. I'm working at cross-purposes." She finds that each piece seems to demand its own scale. She believes that although an object may have a more compelling presence if it is larger, a small-scale object can still have an impact on the viewer if it demands that he negate scale by making "an imaginative leap" through compelling visual involvement.

Kumata usually starts her pieces by drawing them. It's not a very effective way to represent a Kumata piece, although they tend to be frontal. For complex or more three-dimensional pieces, in order to work out relationships and space, her next step is to do a paper model, "a sloppy model, quickly, so I can still get excited about executing the final piece." Despite the importance of materials for her, materials do not come first, the idea does. In drawing, she is thinking only of formal elements and basic shapes; a linear element could be achieved with straw, hair, sticks, rods, plastic. She tries various materials in conjunction. If what she has on hand doesn't achieve the mood she wants, she must go looking. She picks up things she sees when walking around town, such as the paving stone in *Wrappings II*. ("That's why visiting New York is disastrous," she says. "Too many things to pick up!") She lacks storage space, because she has no home studio, so she cannot stockpile, but must rely on serendipitous finds. The tatamilike mat in *Wrappings III* is made of barbecue skewers. The bristles in her pair of pins called *Sites I and II* are cut from a scrub brush.

While much decision-making is involved in execution, she feels that the creativeness in her work is in the drawing, in the conception. It's then that she determines the emotions she wants to elicit, for it is mood rather than any specific "message" that Kumata wants to communicate. Fortunately this creative process can be accomplished at home, in private. Execution is done entirely in the Carnegie-Mellon metals studio, where she is subject to frequent interruption. The making is relatively rapid, she says. "I work fast in small spurts, with long periods of procrastination in between." Her usual output is about one piece a month. She can work faster—for her recent solo show she made six pieces in two months—but she feels she needs a period of time to get used to a piece before she's really ready to show it.

Her two most recent metal pieces demonstrate the continuing evolution of her ideas. These, too, abandon overt Japanese imagery but retain a certain quiet mood and a ceremoniousness. The focus is not on empty space, but it is on the interior of the box; and while the box has a heavy look, the emphasis is not on mass but on the simultaneous interest in exterior surface and interior volume that refers to architecture.

In *Introverted Box* there is again a strong sense of enclosure. In other cases the enclosure has been protective, nestlike, but here Kumata creates a sense of imprisonment and isolation. Again the content of the box is a stone. This one's character is hidden from us by a castlike coating.

She extends her boundaries in the *Silent Center of Starry Ways* (the title is from a Rilke poem—see page 23) which she describes as mystical, touching on transformation of materials, alchemy and astronomy. The box form suggests a ceremonial portal or a temple exterior. What's inside, instead of a contained space, is infinite space, a veritable universe, with planets and stars. One looks down through a viewfinder into a white brick enclosure containing a tiny crucible (a real one) and images of lead and gold—moon-shaped lead and a glowing corona (of brass rather than too-expensive gold). This, she acknowledges, is a stronger and more literal symbolism than her other pieces, and also speaks of a philosophy rather than an emotion. Her concepts may be moving into universals, "but I'd like to be able to keep that sense of personal experience, not be too intellectualized or didactic." She adds, "It used to be that when I drew something up I would know it would work, but I'm not so sure. As they're less about beauty of combinations, less tranquil or meditative, it's harder to know if it's working, if it's doing what it needs to do."

This ideological framework seems to suggest new materials and new approaches. A recent piece employs a wooden crate, with sand, stones and resin. One looks down to see the image of an ocean. Landscape seems to call for organic materials rather than metal. Kumata is also thinking of ways to avoid the traditional presentation of glass box, frame, pedestal. There might be small-scale installation pieces, perhaps achieving an isolating environment through either widely spaced or grouped pieces mounted on a wall. She is fond of museum "miniature rooms," spotlighted in dark exhibition spaces, or the concept of a peep show. Perhaps she can recess into the wall or project from it. She notes that her scale is changing. Her limit used to be about three inches, but had expanded to about eight.

The care, the precision, the feel for materials, the exquisite sense of proportion, the intuitive sense of complication or simplicity ("the larger I get the less detail I have") are all marks of Kumata's particular artistry. But what sets her apart from other metalsmiths is that serene ambiguity that pervades her work. They are compelling, involving enigmas which I would compare not to other metalwork, but to the sculpture of Isamu Noguchi. It seems a little too convenient, too easy, to note that Noguchi, too, is an American of Japanese descent. But the kinship is there. Of course, Noguchi is in his seventies, a master, one of the major sculptors of the era. Kumata is only three years out of graduate school. What a pleasure to have discovered her work now!

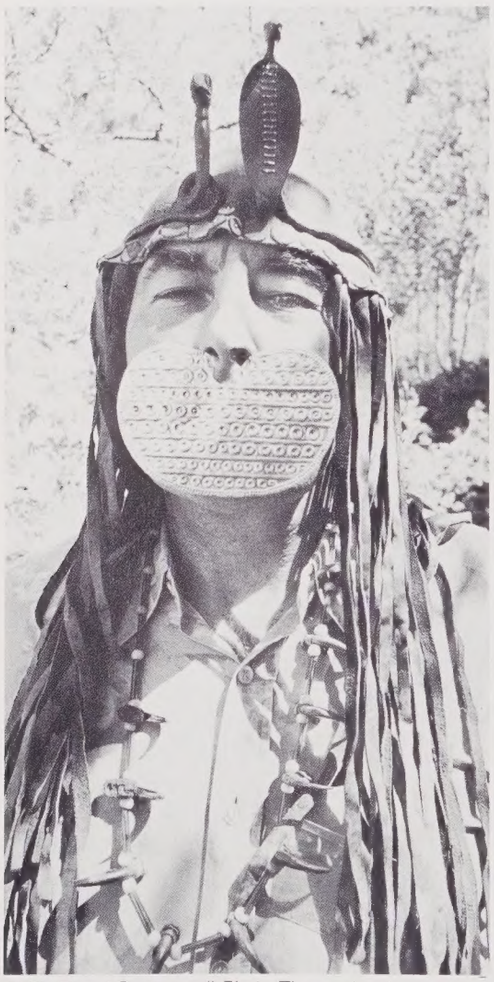
Janet Koplos is crafts editor for the *New Art Examiner*, Chicago/Washington, D.C.

Metalsmith Summer Programs 1982

This is our second annual summer workshop listing of courses in metalsmithing, jewelry and related fields. As we go to press much of the information given here is tentative or to-be-scheduled. Therefore, do write or call for verification of workshop theme, instructors and dates. Because enrollment is limited in many programs, we suggest you make reservations early.

Metalsmith *encourages schools, universities, museums and private instructors to send information for next year's listing as soon as it becomes available. Deadline for submission of listings for 1983 is December 15, 1982. Send information to: Sarah Bodine, Editor,* Metalsmith, *35 West 84th St., New York, NY 10024.*

We hope this section will be of help to those interested in pursuing studies in metalworking over the summer.



Phillip Fike at Summervail. Photo: Thomas Lamb

CALIFORNIA

California College of Arts and Crafts
Extension/Summer Office, Metal Arts Workshops
5212 Broadway at College
Oakland, CA 94618
Telephone: (415) 653-8118
Ellen Jouret, Dean Extended Studies
Summer Program: June 21-July 23, four consecutive one-week sessions—Mary Lee Hu, Wire Constructions: woven, wrapped, chain and chain mail; Douglas Steakley, Holloware (with short cuts); Linda Watson-Abbott, Special Casting Techniques; Florence Resnikoff, Titanium Workshop
Accommodations: Limited dormitory space

Jewelry Tech Institute
7271 Garden Grove Blvd., Suite F
Garden Grove, CA 92641
Telephone: (714) 897-0935
Summer Program: June-August—Jewelry Arts Faceting, Gemology (trade-oriented classes)
Instructors: Marilyn Ravanal, John Rouse, Howard Fradkin and others
Accommodations: Hotels in area

Revere Academy of Jewelry Arts
760 Market St., Suite 937
San Francisco, CA 94102
Telephone: (415) 391-4179
Director of Admissions
Summer Programs: June 1-August 15, one-day to eight-week sessions—Jewelry Rendering, Goldsmithing, Jewelry Repair, Stone Setting, Pavé Diamond Setting, Advanced Stone Setting, Comprehensive Stone Setting, Wax Techniques, Jewelry Casting, Rubber Mold Making, Hand Engraving, Diamonds, Gems and Pearls, Refining Precious Metals
Instructors: Alan Revere, George McLean, Frank Trozzo, Keith Bartel, Faith Spaulding, Celia Kuitunen, David Reese, Ed Bienek
Accommodations: Residence hotels, short-term rentals and hostels downtown

COLORADO

Dunconor Workshops
P.O. Box 72
Lake City, CO 81235
Telephone: (303) 892-6015
Summer Program: June 14-October 15, two-week sessions—Mokume, Plastics, Reticulation, Stone Setting, Flexshaft Uses, Advanced Soldering/Construction, Working Titanium, Business Aspects of Craft, Niello, Developing an Individual Design Sense
Instructors: Harold O'Connor, Randall Gunther
Accommodations: Rustic cabins with cooking facilities

Summervail Workshop
Colorado Mountain College
P.O. Box 114
Vail, CO 81657
Telephone: (303) 827-5703
Randy Milhoan, Director
Summer Program: June 21-August 6, one-week sessions—Metalsmithing and Jewelry, Blacksmithing. Enameling Workshops: Connie Bauer, June 21-25; Martha Glowacki, June 28-July 2; June Schwarcz, July 5-9; Jamie Bennett, July 12-16; Martha Banyas, July 26-30
Symposiums: July 19-21, Second Annual Great Western Enameling Symposium—Bill Helwig, Martha Banyas, Kenneth Bates, Ed Deren, Dr. Harry Bober, June Schwarcz, Christina Gibson Sears, Jamie Bennett. July 22-24, 8th National Rocky Mountain Metalsmithing Symposium—David Pimental, Eleanor Moty, Jim Wallace, Bruce Metcalf, Lane Coulter and others
Accommodations: Local hotels and camping

CONNECTICUT

Brookfield Craft Center
P.O. Box 122
Brookfield, CT 06804
Telephone: (203) 775-4526
Registrar
Summer Program: June 26-August 27, week and weekend sessions—Beginning to Advanced Metalsmithing Techniques
Instructors: Kurt Matzdorf, Chuck Evans and others
Accommodations: Motels, campgrounds, members' homes

GEORGIA, (Abroad)

UGA Study Abroad Program
Visual Arts Building
University of Georgia
Athens, GA 30602
Telephone: (404) 542-1511
John D. Kehoe, Director
Summer Program: Ten weeks of study and travel—Studio Arts, including Jewelry Making
Instructors: John D. Kehoe and local instructors
Accommodations: Monasteries and convents

ILLINOIS

Illinois State University
Department of Art
Normal, IL 61761
Telephone: (309) 438-2446 or 5621
Debra Lynn Gold
Summer Program: June 14-August 6—Beginning through Graduate-Level Metals
Instructors: Ed Niemi, Debra Gold
Accommodations: Dorms

Southern Illinois University
School of Art
Carbondale, IL 62901
Telephone: (618) 453-2032
Patricia Beene Covington, Director
Summer Program: July 12-August 6—Jewelry, Metalsmithing, Blacksmithing
Instructors: Brent Kington, Richard Mawdsley
Accommodations: Dorms

KANSAS

University of Kansas
Metalsmithing and Jewelry Design
Lawrence, KS 66044
Telephone: (913) 864-3074
Gary Nemchock, Department Head
Summer Program: June 4-July 28, four- and eight-week sessions—Metalsmithing, Jewelry Design, Enameling
Instructors: Gary Nemchock, Olli Valanne, Jon Havener
Accommodations: Dorms

MAINE

Haystack Mountain School of Crafts
Box 87M, Deer Isle, ME 04627
Telephone: (207) 348-6946
Registrar
Summer Program: June 13-September 10, two- and three-week sessions—Blacksmithing, Metalsmithing, Jewelry
Instructors: Daryl Meier and Marcia Lewis, June 13-25; Roger Millar, June 27-July 16; John Cogswell, July 18-30; Ivan Bailey and Ronald Hayes Pearson, August 1-20; John Powell and Phillip Fike, August 22-September 10
Accommodations: Double, triple and dormitory rooms on campus

Portland School of Art
97 Spring St.
Portland, ME 94101
Telephone: (207) 775-3052
Max H. Andrews, Asst. Director
Summer Program: June 21-July 29—Jewelry and Silversmithing
Instructor: Harold Schremmer
Accommodations: Hotels and motels in town

MARYLAND

Montgomery College
Rockville, MD 20850
Telephone: (301) 279-5118
Janet Maddox
Summer Program: June 21-July 29—Beginning Jewelry
Instructor: Janet Maddox
Accommodations: Hotels and motels in area

MASSACHUSETTS

Program in Artisanry, Boston University
620 Commonwealth Ave.
Boston, MA 02215
Telephone: (617) 353-2022
Deborah Daw
Summer Program: June 29-August 6—Basic and Advanced Techniques in Metalsmithing, Jewelry, Functional Fabricated Forms and/or Nonfunctional Objects, provisions made for special interests
Instructor: Paula Dinneen
Accommodations: Dorms and in-town rentals

Summer School of the School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
Telephone: (617) 267-1219
Don Grey
Summer Program: June 28-August 6—Metalsmithing Workshop, all levels
Instructors: Staff
Accommodations: Hotels in town

The Worcester Craft Center
25 Sagamore Rd.
Worcester, MA 01605
Telephone: (617) 753-8183
Tim McCreight
Summer Program: July—Metalsmithing
Instructors: Tim McCreight and regular staff
Accommodations: Motels and hotels in area

MONTANA

Montana State University
School of Art
Bozeman, MT 59717
Telephone: (406) 994-2952
Richard Helzer
Summer Program: June 21-August 20, full or half quarter sessions—Beginning, Advanced and Graduate Metalsmithing
Instructors: Richard Helzer and others
Accommodations: On-campus housing

NEW HAMPSHIRE

League of New Hampshire Craftsmen
205 N. Main St.
Concord, NH 03301
Telephone: (603) 224-3375
Evelyn Zimmerman
Summer Program: Small regional workshops throughout the state. Call or write for details

NEW JERSEY

Old Church Cultural Center School of Art
561 Piermont Rd.
Demarest, NJ 07627
Telephone: (201) 767-7160
Ron Garofalo, Executive Director
Summer Program: Beginning June 7, eight-week sessions—Jewelry
Instructors: Irene Pluntky-Goedecke, staff and guests
Accommodations: Motels in area

Peters Valley
Layton, NJ 07851
Telephone: (201) 948-5200
Sherrie Posternak, Program Director
Summer Program: May 15-August 29, two- and three-day sessions—Heikki Seppä, Shell Structures, May 15-16; Steven Allendorf, Titanium, May 29-31; Gary Nemchock, New Materials/ Techniques, July 5-9; Michael Lieber, Combining Metals, July 10-12; Robert Davis, Nontraditional Flatware, July 17-18; Phillip Fike, Intensive Niello, August 13-15; Mary Lee Hu, Wire Constructions, August 21-22; George Van Duinwyk, Stone Setting, August 28-29
Accommodations: Hotels, motels, area residents' homes

NEW YORK

Fashion Institute of Technology
Continuing Education Division
227 West 27th St.
New York, NY 10001
Telephone: (212) 760-7648
Mel Strump
Summer Program: June 14-July 30, night sessions—Principles of Jewelry Design
Accommodations: Hotels in town

Kulicke-Stark Academy of Jewelry Art
2231 Broadway
New York, NY 10024
Telephone: (212) 362-8633
Summer Program: June 21-July 30, one-week sessions—Cloisonné Enameling, Silversmithing, Chain Making, Granulation, Lapidary, Stone Setting
Instructors: Robert Kulicke, Jean Stark, Louise Parrish, Bessie Jamieson
Accommodations: Hotels in town

92nd St. YM-YWHA
1395 Lexington Ave.
New York, NY 10028
Telephone: (212) 427-6500
Education Department
Summer Program: First week of June, eight-week sessions—Casting Seminar
Instructor: Thomas Gentille
Accommodations: Hotels in town

Parsons School of Design
66 Fifth Ave.
New York, NY 10011
Telephone: (212) 741-8668, 5795 or 8975
Mary Ann Scherr, Chairman, Crafts Dept. or Booty Bromley
Summer Programs: June 14-July 29, one- and two-week sessions—Deborah Aguado, Jewelry Design and Fabrication; David Tisdale, Anodized Aluminum; Madeleine de Boor, Titanium; Roger Morris, Acrylics and Metal; Sydney Scherr, Enameling; Kener Bond, Machining Metal; Whitney Boin, New Solutions to Stone Setting; Michael Leiber, Metal Forming; Gayle Saunders, Mixed Metals.
Parsons at Lake Placid—Marvin Jensen, Japanese Metal Techniques, June 20-July 3; Brent Kington, Steve Rosenberg, Blacksmithing and Heikki Seppä, Shell Structures, July 4-17; Robert Lee Morris, Fashion Jewelry, July 18-31; Robert Natalini, General Metals, August 1-14; Mary Ann Scherr, Surface Design, August 15-28; other visiting artists to be announced.
Parsons in Japan—July 31-August 29, Hiroko Swornik, Director of Tour and Workshop in Tokyo and Kyoto
Accommodations: In New York—hotels in town; other programs, write for details

Spring Street Enamels Gallery
171 Spring St.
New York, NY 10012
Telephone: (212) 431-8151
Joan Itzcovitz, Director
Summer Program: July 6-9, 12-15, 19-22, four-day workshops—All Enameling and Jewelry Techniques
Instructors: Joan Itzcovitz and Pamela McFarland
Accommodations: Hotels in town

Westchester Art Workshop
Westchester County Center
White Plains, NY 10607
Telephone: (914) 682-2481
Summer Program: June 28-August 6—Jewelry, Lost-Wax Casting, Enameling
Instructors: Trudy Jeremias, Marsha Zion, Randey Gordon
Accommodations: Hotels and motels in area

NORTH CAROLINA

Penland School of Crafts
Penland, NC 28765
Telephone: (704) 765-2566
Summer Program: May 31-September 17, two- and three-week sessions—Metal, Jewelry, Blacksmithing, Enameling
Accommodations: Single, double and dormitory rooms on campus

OHIO

American Society for Metals
Metals Park, OH 44073
Telephone: (216) 338-5151, ext. 603
Dr. R.H. Zollinger
Summer Program: May-September, three-day sessions—Metzbower, et. al., Lasers in Materials Processing, June 1-3; York, Principles of Machining, June 14-18; Smith, Fundamentals/Applications of Powder Metallurgy, July 12-16; and more
Accommodations: Holiday Inn nearby with transportation available

The Cleveland Institute of Art
11141 East Blvd.
Cleveland, OH 44106
Telephone: (216) 421-4322
Kaen E. Hudy, Registrar
Summer Program: June 14-July 23 sessions—Metalsmithing and Jewelry program information not available
Accommodations: Case Western Reserve University dorms

Craftsummer Miami University
Oxford, OH 45056
Telephone: (513) 529-7128
Peter Dahoda, Director
Summer Program: June 21-July 30, one-and two-week workshops—Metals, Jewelry, Enameling
Instructors: Bill Helwig, Phillip Fike and others
Accommodations: Dorms

University of Akron, Summer Session
Akron, OH 44325
Telephone: (216) 375-7794
Summer Program: June 14-July 2 and July 19-August 6—Introduction to Jewelry
Instructor: William Neumann
Accommodations: Dorms

OREGON

Oregon School of Arts and Crafts
8245 SW Barnes Rd.
Portland, OR 97225
Telephone: (503) 297-5544
Sharon Marcus or Andrea Nebel
Summer Program: August, two one-week sessions—Kristin Anderson, Champlevé Enameling, August 2-6; Kate Wagle, Photo Fusion, August 23-26
Accommodations: Off-campus, possibly with local craftsmen

PENNSYLVANIA

Tyler School of Art
Metalsmithing Dept.
Beech and Penrose Sts.
Philadelphia, PA 19126
Telephone: (215) 224-7575, ext. 261
Stanley Lechtzin
Summer Program: Vickie Sedman, Beginning Jewelry, May 10-June 4
Accommodations: Hotels in town

RHODE ISLAND

Rhode Island School of Design
2 College St.
Providence, RI 02903
Telephone: (401) 331-3511, ext. 242
Judy Coffey
Summer Program: Lucy Puls, Jewelry and Metalsmithing, June 21-July 30
Accommodations: On-campus

The Jewelry Institute
40 Sims Ave.
Providence, RI 02909
Telephone: (401) 351-0700
Summer Residency Coordinator
Summer Program: August, one- and two-week sessions—Lost-Wax Casting, Jewelry Design, Diamond Setting, Jewelry from Start to Finish, Soldering, Practical Electroplating, Wax Carving and Design, Marketing Your Line, Photoetching, Assaying, Costing Your Line, Copyrighting Your Line, Jewelry Making, Hand Engraving
Instructors: Regular faculty and industry experts
Accommodations: Special student rates at area hotels

TENNESSEE

Appalachian Center for Crafts
Route 3
Smithville, TN 37166
Telephone: (615) 597-6801 or 528-3051
Bill Rummel
Summer Program: June 7-August 20, one- and two-week sessions—Jim Wallace, Blacksmithing and Jan Lloyd, Mixed Media, June 7-11; Joe Hansberry, Blacksmithing, June 14-18; Richard MaFong, Japanese Inlay, July 5-9; Frank Turley, Blacksmithing, July 5-16; David LaPlantz, Wire Chains, July 12-23; Phillip Baldwin, Edged Toolmaking, July 19-23; Phillip Fike, Fibula, July 26-30; Bruce LePage, Gunmaking, July 26-August 6; Gene Pijanowski, Mokume, August 9-20
Accommodations: Dormitory-style housing

Arrowmont School of Arts and Crafts
P.O. Box 567
Gatlinburg, TN 37738
Telephone: (615) 436-5860
Sandra Blain, Director
Summer Program: June 7-August 13, one- and two-week sessions—Martha Banyas, Enameling and Daryl Meier, Blacksmithing, June 7-11; Fred Woell, Metal Casting, June 14-25; Marlene Byer, Enameling and Chuck Evans, Metal, June 28-July 9; Kurt Matzdorf, Raising, July 19-23; Paul Lundquist, Blacksmithing, July 26-August 6; Mel Someroski, Enameling, August 9-13
Accommodations: Single, double and dormitory rooms on campus

WASHINGTON

University of Washington
103 Lewis Hall, DW 40
Seattle, WA 98915
Telephone: (206) 543-0970
John Marshall
Summer Program: (to be announced)
Accommodations: Dorms

WEST VIRGINIA

Cedar Lakes Crafts Center
Ripley, WV 25271
Telephone: (304) 372-6263
Summer Program: ABANA Convention, May 19-24; Pat Flynn, Stone Setting, July 19-23; Peter O'Shaughnessy, Blacksmithing, July 26-30
Accommodations: Dorms and semiprivate rooms on campus

WISCONSIN

University of Wisconsin
Art Dept., 455 N. Park St.
Madison, WI 53706
Telephone: (608) 262-1660
Summer Chairman
Summer Program: June 15-August 6, Beginning and Advanced Metalsmithing, Jewelry, Holloware
Instructor: Fred Fenster
Accommodations: Dorms and rentals in town

CANADA

Craft Studio Harbourfront
417 Queen's Quay West, Suite 500
Toronto, Ontario M5V 1A2
Telephone: (416) 364-7127
Jean Johnson, Coordinator, Craft Studio
Summer Program: July and August, Beginning Metalsmithing and Jewelry
Instructors: Wendy Shingler and Mary Pocock
Accommodations: Hotels in town

George Brown College of Applied Arts and Technology
P.O. Box 1015, Station B
Toronto, Ontario M5T 2T9
Telephone: (416) 967-1212, ext. 647
Joseph Rugle, Chairman Fashion Technology
Summer Program: Beginning in July, 60-hour sessions: Introduction to Jewelry Making (160A); Jewelry Making—Beginners—Casting (160B)
Instructors: Anne Grotian and Elen Stock
Accommodations: Hotels in town

New Brunswick Craft School
P.O. Box 6000
Fredericton, NB E3B 5H1
Telephone: (506) 453-2305
J.E. Lawrence
Summer Program: Colleen Lynch, Photoetching in Soft Metals, June 14-18
Accommodations: University residence or hotels in area

SOUTH PACIFIC REGION

Michael Scott
3632 Ashworth N.
Seattle, WA 98103
Telephone: (206) 632-7222
Summer Program: August 1-28, four-week session—Crafts Tour of Tahiti, Australia, New Zealand
Accommodations: Included in tour arrangements (send SASE for details)

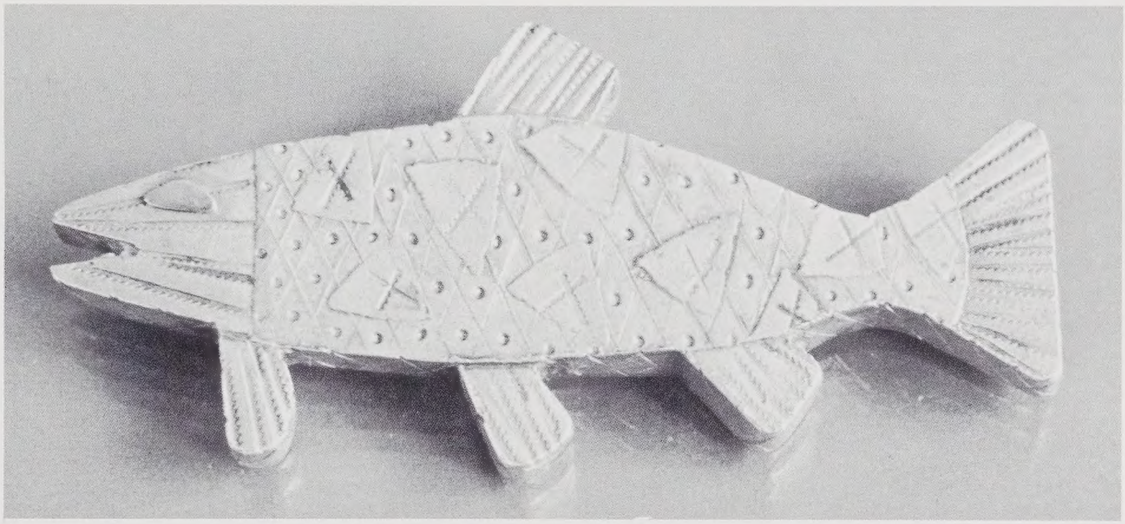
On View

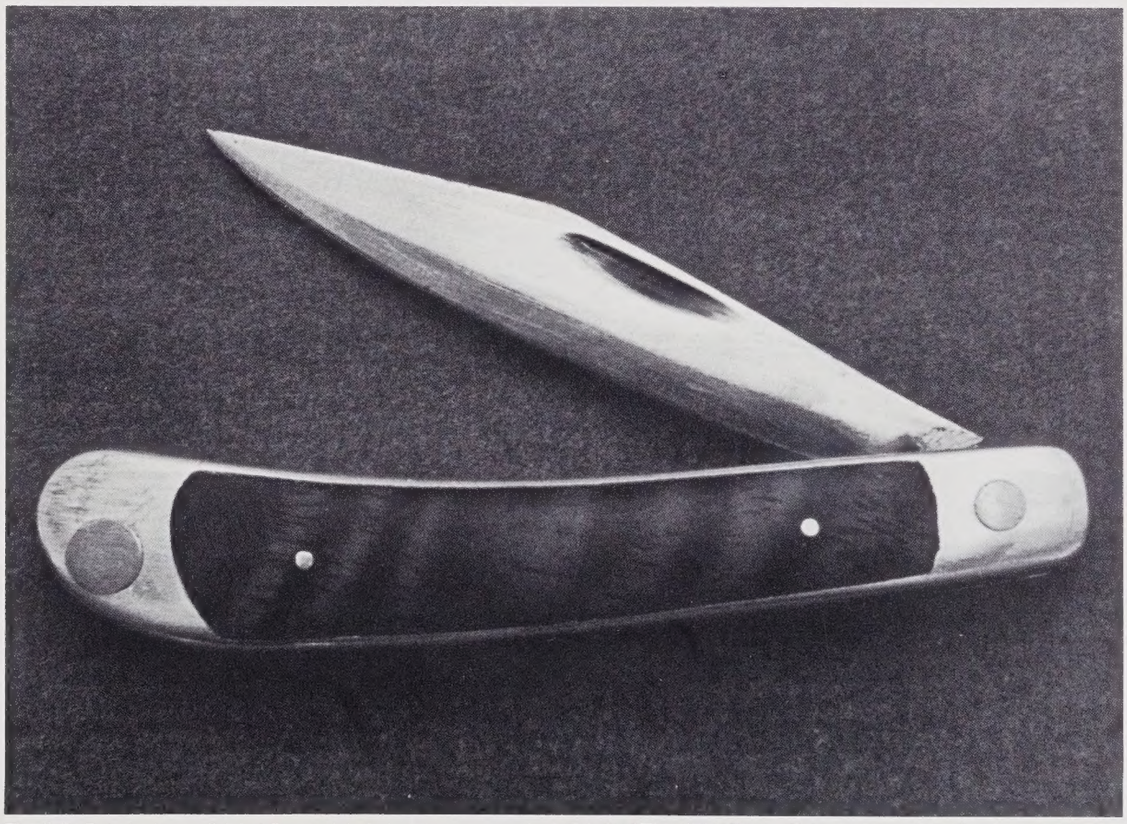
This is the second installment of the "On View" series. A third part will appear in the Summer/82 issue.

University of Georgia

A full jewelry and metalwork program is offered at the University of Georgia with B.F.A. and M.F.A. degrees available. Instruction is given in all the basic processes, and students are encouraged to pursue these in developing a personal direction in metal. Facilities include separate areas for forging and raising, fabrication, casting, enamel and machining. Graduate studio space is available.

Jewelry-Metalwork Program
Art Department, Visual Arts Building
University of Georgia
Athens, GA 30602
Telephone: (404) 542-1512
Gary Noffke





Top left: Rob Jackson, *Cricket Cage*, nickel-plated copper, cork, 4x2¼x1½" **Top right:** Trisha Rickard, *Reversible Pin*, silver, copper, 1¼x1¼" **Center:** Brian Wetherell, *Fish Pin 1*, silver, gold, 2x⅞x¼" **Above:** Edwin Anderson, *Pocket Knife*, steel, brass, silver, gold, walnut, 2¾x⅝x⅜"

Montana State University

The Metalsmithing Program in the School of Art at Montana State University offers a professional degree program at both the undergraduate and graduate level. Undergraduate students interested in a metalsmithing major may enroll in a Fine Arts Option or an Artist-Craftsman major. These options prepare undergraduate students either to practice as exhibition artists or to master technical aspects of operating a small studio industry as production-oriented metalsmith.

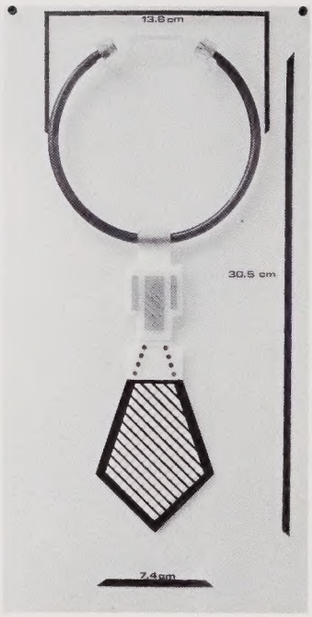
The graduate program offers M.F.A. and M.A. degrees. Emphasis in the graduate program is placed on finding a personal direction through the execution of works of metal art. There is limited financial assistance available to graduate students through teaching assistantships, work/study positions, studio supervision and maintenance, plus continuing education night classes.

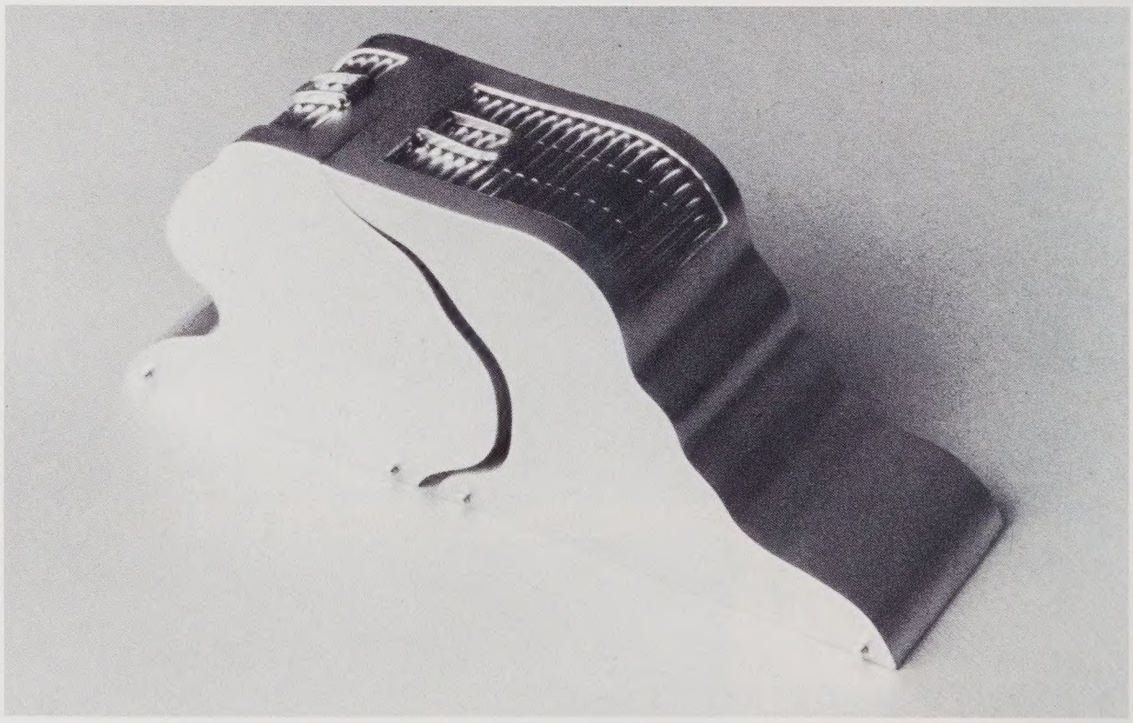
The metalsmithing curriculum is designed to offer both the undergraduate and graduate student a broad art background coupled with the traditional specialized knowledge necessary for professional practice in metal art.

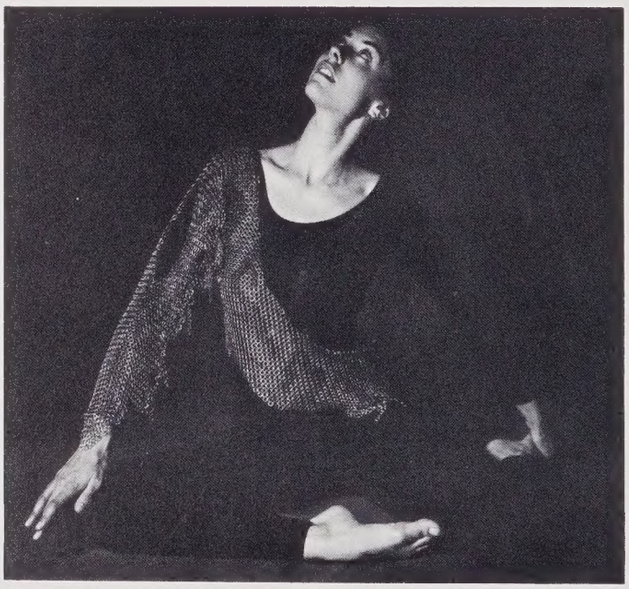
The studio is housed in the Creative Arts Complex, which is included in one of the most complete art facilities in the western region. The metals studio is divided into areas for benchwork, holloware, casting, machine work and cleanup. Each student has his own workbench, complete with torch and locker space. Also within the studio space are separate areas for electroforming and ironwork. The studio contains both traditional and modern metalsmithing equipment, which enables the artist to explore the full range of technical solutions to metal problems.

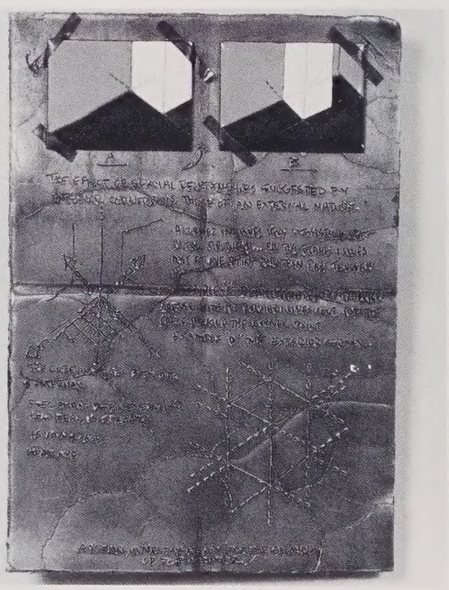
For the 1981–1982 academic year, two guest metal artists will join the faculty. Roger Millar, senior lecturer and head of department at Duncan Jordanstone College of Art, Dundee, Scotland and Kate Wagle, a recent graduate of Arizona State University, will be working with undergraduate students in metals.

Metalsmithing
School of Art
Montana State University
Bozeman, MT 59717
Telephone: (406) 994-2952
Richard Helzer
Robert McCall









Top left: Bryan Waters, *X-J-15 Neckpiece,* acrylic; when not being worn, hangs on support as shown **Top right:** Coffee Miklos, *Room with a View,* constructed copper and brass **Center:** Kathy Watson, *Roll Top Boxes,* sterling silver; fabricated **Above left:** Rosemary Jaffe, *Chain Mail Garment,* copper, brass silver; garment made for a modern dance performance **Above right:** Coffee Miklos, *Two Fold,* cast aluminum, enamels

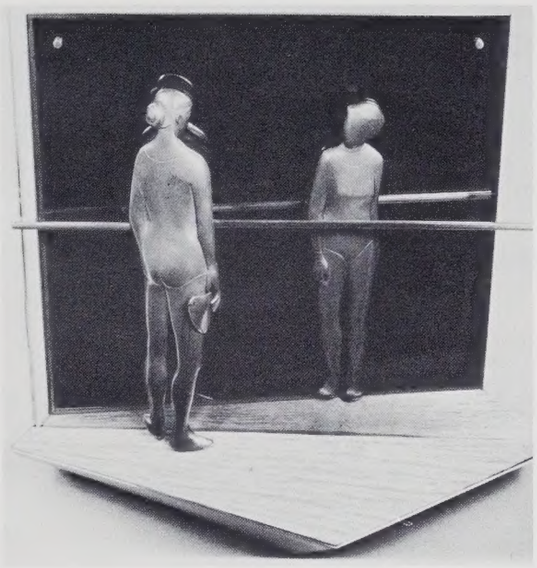
University of Wisconsin, Madison

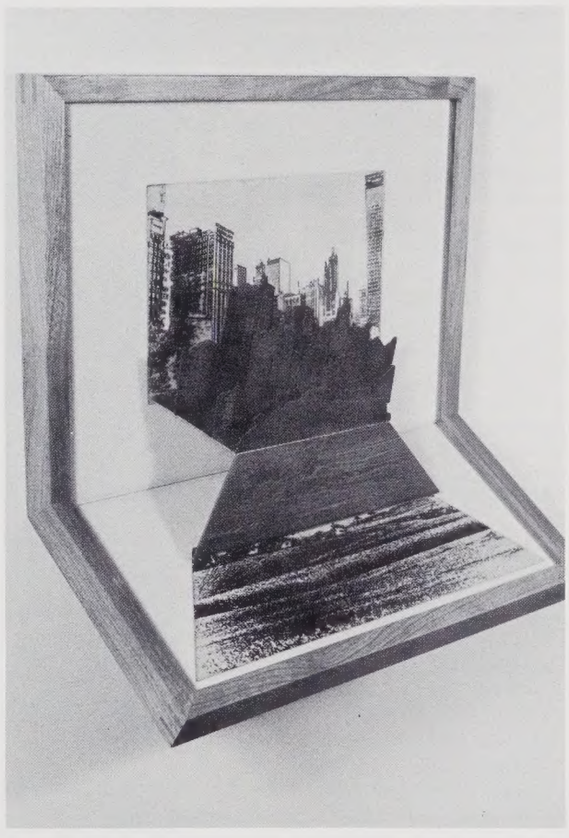
The philosophy guiding our program is a very basic one. The focus is on personal development. We offer a diverse program in which the student is exposed to a variety of stimuli: visiting artists, field trips, seminars, open discussion groups, the atmosphere of an exciting cultural community and the resources made available by a large university.

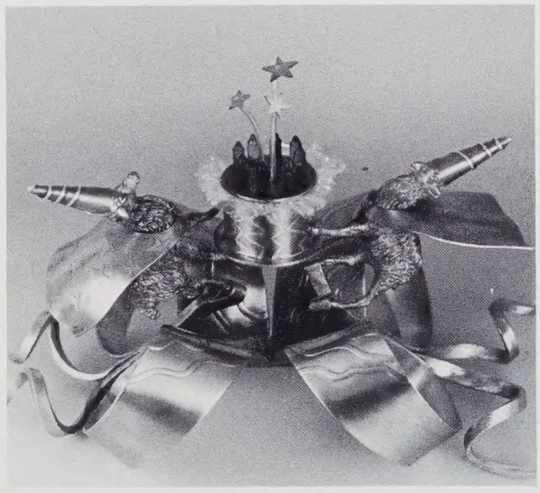
The graduate students have a very comfortable working environment, which is private and functions as a complete and separate unit from the undergraduate studio. Each graduate student has a bench and storage facilities and a room key so that there is open access to the studio. We generally have 10 graduate students in our program. The grad studio is well stocked with tools and basic equipment and, since it borders the undergraduate area, easy access to heavier tools and machinery is also available. Our studio facilities encompass a wide range of activities: raising, spinning, casting, blacksmithing, electroforming, photo-etching, lapidary and more. Students are encouraged to explore many techniques and materials.

We expect our graduate students to be proficient in the basic techniques of metal forming, casting and fabrication. All undergraduate lectures and demonstrations are open to the grads and we invite their presence. In the course of their graduate study, each student will have the opportunity to work with both area faculty. The first year in our program is considered a probationary one. Private reviews are held at the end of each semester so that the progress of each student can be considered. The M.F.A. degree culminates in a formal exhibition, usually held on campus in the Art Department Gallery or the Student Union. We expect our students to be totally committed to their work, and we feel that the success of our program is due to their dedication.

Jewelry and Metalsmithing
Department of Art
6241 Humanities Building
455 North Park Street
University of Wisconsin
Madison, WI 53706
Telephone: (608) 262-1660
Fred Fenster
Eleanor Moty







Top left: Iris Nathan, *Looking Back*, bronze, oak, mirror glass, plexiglass; repoussed and constructed, 12x10" **Top right:** Sarah Nelson, *Stars and Stripes Landscape* pin, anodized titanium, copper **Center left:** Nancy Megan Corwin, *Scene One* wall piece, copper and bronze; chased and photoetched, 6x4x2" **Center right:** Janice Kluge, *Transition* wall piece, paper, steel, copper, bronze; copper plate etched, photoetched, 12x12x4 **Above left:** Gayle Mulliner, *You Say It's Your Birthday*, pewter, copper, 5¼x10x6" **Above right:** Holly Cohn, *Inner Travels*, copper and walnut; photoetched and formed, 12x8x5"

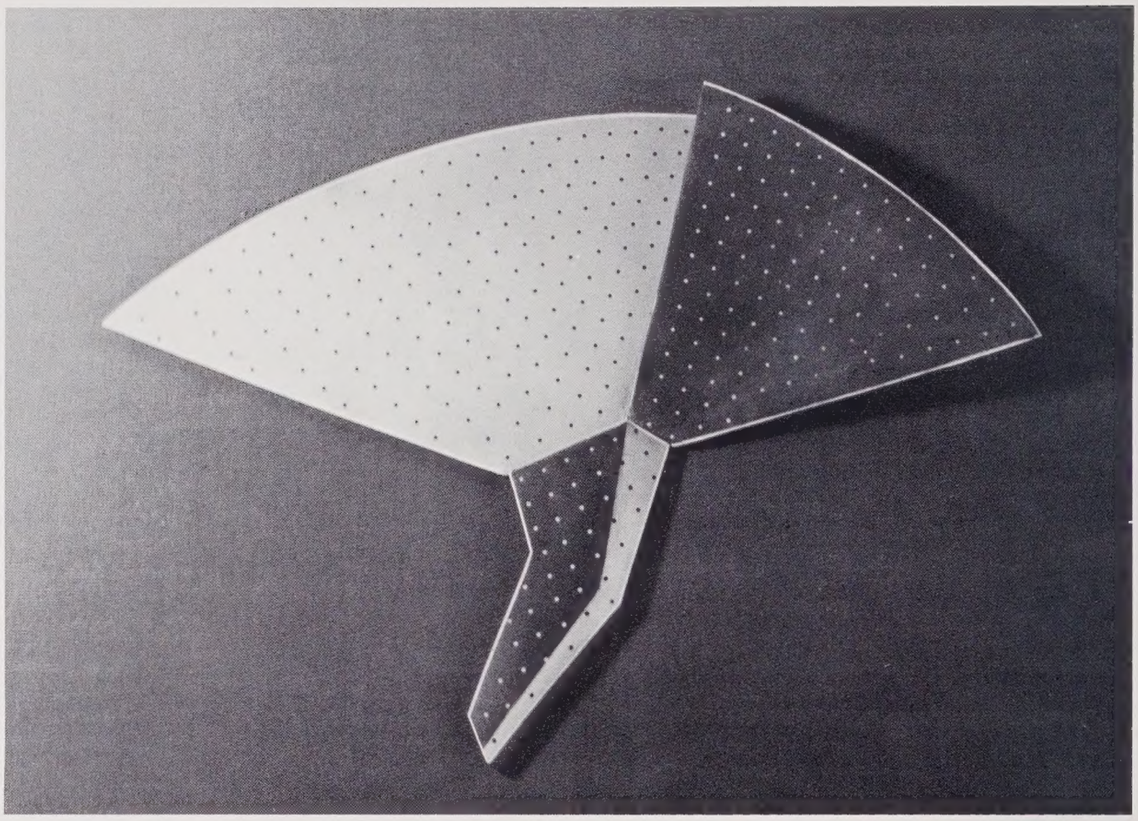
Program in Artisanry

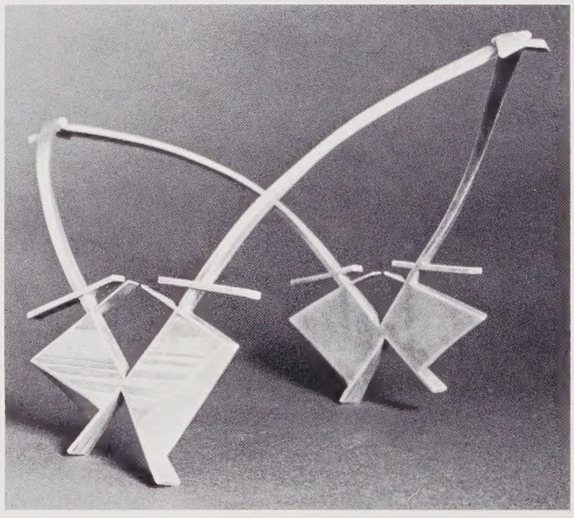
The Program in Artisanry at Boston University is one of the few schools in the country to offer a professional program educating artist/craftsman in wood, metal, fiber and ceramics. Our emphasis is on the education of self-sustaining craftsmen who plan careers working in their own studios, in business or in a variety of allied professions.

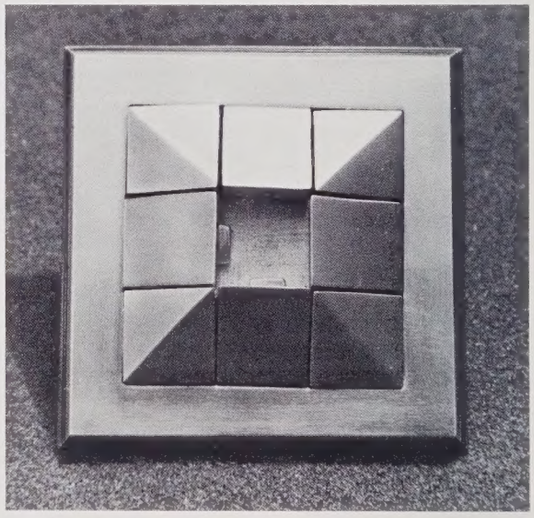
The major curriculum consists of wood furniture design, wooden stringed instruments, ceramics, metal and fiber (weaving, sculpture and surface design). These are augmented by courses in drawing, design, art history, studio/business management and liberal arts. We offer a four-year Bachelor of Applied Arts degree, a two-year Associate of Applied Arts degree and the Certificate of Mastery. The Certificate of Mastery is a studio-intensive, individually planned graduate program unique to the Program in Artisanry. It culminates with a public exhibition of the Master work, which is juried by eminent craft professionals. We also offer summer and evening courses.

Since its inception the Program in Artisanry has enjoyed national recognition. Our students are regularly included in major national exhibitions, including "Young Americans" and "New Handmade Furniture" at the American Craft Museum in New York City. Their work has been reviewed in *American Craft* magazine, *The New York Times* and *Interior Design*. In 1980 Jere Osgood, Professor of Wood Furniture Design, and Bruce Beeken, a Certificate of Mastery alumnus, were simultaneously awarded Craftsmen's Fellowships by the National Endowment for the Arts, one of the highest honors accorded to American Craftsmen.

Program in Artisanry
620 Commonwealth Avenue
Boston, MA 02215
Telephone: (617) 353-2022
J. Fred Woell, Associate Professor
Jamie Bennett, Assistant Professor
Robert Cardinale, Director







Top: Maggie Steig, *Fan*, aluminum, epoxy resin and plexiglass **Center left:** Rob Peacock, *Neckpiece*, silver and nickel **Center right:** Sivan Silverman, *Puzzle Piece 2* belt buckle, fabricated brass, 3x3½" **Above:** Sivan Silverman, *Forged Bracelets*, silver plate, 3x3¼"

Three Schools in Boston

This is the first of a continuing series on education for the metalsmith and jeweler

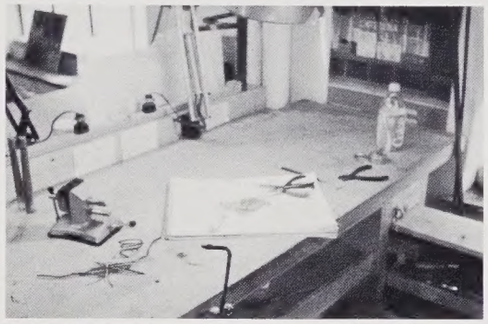
by Paula Dinneen

Greater Boston is home to better than three dozen colleges and universities. It boasts some of the oldest schools of higher education in the country, both in the public and private sector. It is not surprising then, that from this nucleus of tradition and diversity should emerge three degree-granting programs in metalsmithing: The School of the Museum of Fine Arts, the Program in Artisanry at Boston University, and Massachusetts College of Art.

New England manifested an early and keen concern for education. An act of the General Court in 1647 passed legislation requiring that a town of 50 households appoint a master "to teach children to read and write," and that towns of 100 households "set up grammar schools to prepare for higher family members, transferring the function of education to the institution. It would be many years before the skills and esthetics of metalsmithing would find their way into the university or art school setting. However, this concern for the education of all people gave Boston a very rich history and strong educational foundation. In subsequent years, programs would expand and contract as society readjusted its focus to education in the arts.

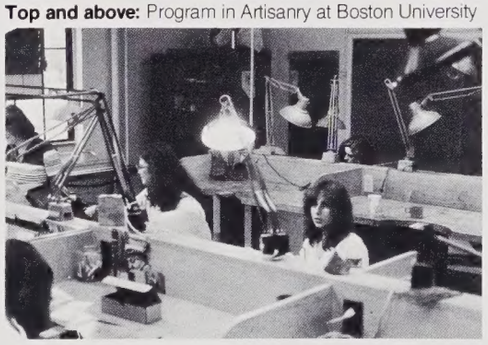
Massachusetts College of Art is the nation's oldest state-supported art school. In 1872 the Commonwealth enacted legislation requiring "the teaching of drawing and design in all public schools." To spearhead this the Mass. Normal Art School opened in 1873. In 1959 it became known as Mass. College of Art. Prior to 1972 metals was part of a broader craft course taught under the auspices of Art Education. In about 1972 the school was restructured, departments formed, and metals became an area of study within the three-dimensional Fine Arts Department, which also included ceramics, fibers, sculpture and glass. Today a B.F.A. and an M.F.A. are offered. "That metals is a part of the 3-d program is a strong asset we offer here," says assistant professor Jill Slosburg. The department encourages students to be aware of the potential of each medium and to go beyond the boundaries of tradition and function. "There is an overview which is cross-departmental," Slosburg adds. "We like students to take full advantage of it."

The School of the Museum of Fine Arts first opened its doors in 1877 with its original charter in painting and drawing. Instruction in silversmithing and jewelry found its way into the program early. Records indicate that George W. Hunt was the first instructor in 1905. Undoubtedly, because of the outstanding silver collection at the Museum of Fine Arts, silversmithing was highly regarded and therefore integrated into the program. In 1968, under the leadership of the Dean Bill Bagnal and Walter Gropius, the concept of the free school was established, with students constructing their own individual programs. "We are all equal here as instructors," says Pete Blodgett. "There is no power politics among the faculty. Because students are not graded in the traditional sense, we feel the competition will develop among themselves." "Grading is very bad for the art student. This school requires a mature student who is responsible and can make their own structure," adds Yashiko Yamamato. Today a four-year Diploma is offered, the B.F.A., and a five-year double degree, where a B.S. in education is given in addition to the B.F.A.



Top and above: School of the Museum of Fine Arts

Top and above: Program in Artisanry at Boston University



Top and above: Massachusetts College of Art

The Program in Artisanry at Boston University was founded in 1975, the idea generated by the President, John Silber, and Richard Rossbacher, an educational philosopher who became its first director. The program centered on the handmade, usable object and sought to honor "the intelligence of the hand in a university situation," says Deborah Daw, assistant to the director. The concept that craft objects can have first-class citizenship imbued with the beauty of fine art forms the philosophical background. Metals, fiber, clay and wood are offered as majors. "This program fills the gap between the trade school and the normal academic program, which puts out a student who can follow assignments well. We offer three very viable alternatives: one-of-a-kind, design and production. At the senior level the thesis dictates decision-making as to the avenue the students want to pursue," comments Jamie Bennett. "We (the United States) are very naive to the potential of the craft business. The exciting potential of the program is that it is so new, our structure is not yet in place," adds Fred Woell.

John Wescott, of Mass. Art remarks, "It's a survival situation today. Ten years ago there was still an illusion—the opportunities to get teaching positions was still realistic. Today's student must look for alternative ways to survive, searching for ways to live and work after graduation. School is not a place to hide. We want to promote a professional kind of thinking. Designer, artist or technician are ways one may choose to work. After the freshman Core Program we expect the student to begin the dialog of how he or she will approach the future." The program seeks to provide two points of view: the technical and production problem solving, with esthetics and a personal viewpoint. With the student's individual goals in mind, the program seeks to provide an overview of what the many possibilities are for the artist/craftsman.

Mass. Art's B.F.A. degree begins with a first-year Core Program in which every student is required to complete a course of study with such required studio courses as: Color, Drawing, Media 3-D Critique, Design Seminar, and Core Seminar. This experience stresses that students should not assume they are painters, metalsmiths, designers, etc. until they have explored various attitudes. The following three years are spent with large blocks of studio credits in one's major. A diversity of electives are available in the areas of Critical Studies and other art departments. Courses called Technology and Change or Verbalizing about Art are finely tailored to the art student. All 3-d design students are required to take 3-D Design Concepts and Processes in the sophomore year. "This gives the student a chance to explore principles and discuss

ideas in various mediums—it helps to create a strong cross-fertilization between all the 3-d areas. We feel this is very important," says Slosburg. Other courses might include illustration, architecture, fashion or industrial design. All course work is graded and at the end of each semester Junior and Senior year the student is individually reviewed by a group of faculty and an outside critic with a written evaluation.

Rob Schmidt, who attended Mass. Art between 1972-1976 and is now working for Gorham Silver as Advertising and Promotion Manager, says of his experience there: "What I got out of Mass. Art was a discipline in terms of approaching problems. This might not be evident to the student at the time. There was an effort to communicate a synectic value judgement about things. We were given good, basic information and then expected to make that jump, to turn the information to a different direction. We were expected to act upon the information which was fed us. Mass. Art provided a good building block in the chain of information. The freshman Core Program was excellent for starter information—every student is not ready to jump in and make art."

Of the Museum School Peter Blodgett remarks: "This is an art school. My thrust here is to help students be artists. We are not concerned with turning out silversmiths or goldsmiths, but rather artists working in the media." Prior to 1968 and the development of the free school, students were expected to complete a certain number of projects (about 36) to graduate. Today's student constructs his own program on an elective basis. Many classes are conducted as workshops. The only studio requirement is if the course has a prerequisite. David Austin comments: "Our aim is to turn out people who learn how to work as artists. We want to teach the process to think." "The trade school can develop the highly skilled technician. It is encouraged here, that the student determine how to take the technique on," adds Yamamato. "The ultimate goal here is not to crank out people who make a product, but to turn out people who will be artists in 30 to 40 years," says Blodgett.

From a wide variety of fine arts courses students at the Museum School may choose Video, Electronic Computer Art, painting, drawing or sculpture, to name a few. At the end of each semester a student is evaluated. Credits are assigned and students advance on an individual basis. The diploma requires 120 studio credits, the B.F.A. 90, plus academics. Because of the school's affiliation with Tufts University, a wide choice in academic areas is available. The Fifth Year Certificate Program allows students an additional year of graduate-level independent study for which they may enter a Traveling Scholarship Competition to compete for awards to travel and study abroad. Remarks Austin of the curriculum: "The students' tolerance level is their own—it has to be built in. The system doesn't allow us to give it to them, they must find it at the bench pin. This is where their awareness of their own ability must come from."

Ellen Taylor, a fifth-year student at the Museum School remarks about her education: "I came here because of the open-studio philosophy. I didn't have to have a major or stick to one thing right away. I really like that. You don't have to be pigeon-holed. In the first year you are taught the basics and from that point you can do whatever you want. It takes a lot of guts to go to the Museum School—you have to develop your own discipline. The most important thing I learned here is to work well with the medium and then explore it as an art form. The metals faculty let me learn by myself and gave me a lot of support to go and explore."

Initially, the Program in Artisanry was established with the premise that the student would follow the model of the instructor in a master/apprentice relationship. Today this idea has expanded with the wide variety of students. Many instructors have studios at P.I.A. and their dedication and commitment to live by their work provides strong role-models. "I'm anxious for a person to find themself, to draw something out of their own personality which is unique—not just of an imitation of us. Then I feel successful. If we have 20 students, we have 20 styles of work," says Woell. "This program asks the student to reinterpret traditional ways of dealing with academia. Students come in with the understanding that we do not offer a predictable product or result," says Bennett. "A major thrust is to treat them as individuals and as a community of people," adds Woell.

The Program in Artisanry on the undergraduate level offers both the two-year A.A.A. (Associate of Applied Arts) and the four-year B.A.A. One unique aspect of the program is that it allows the student to plunge in and major right away. Upon entering, a student is assigned an individual work space which remains his throughout his time there. Each year is spent with eight credits in one's major and a variety of required academics, which range from art history to Furniture Design and courses dealing with small businesses. Each of these are offered at various colleges at Boston University. Studio electives might be in any of the program areas including Stringed Wooden Instruments to courses taught at The School for the Arts. At the end of the sophomore year, the student is expected to execute a Journeyman's or Thesis piece to be exhibited and approved by a faculty jury for continuation to the third year. "When an artist has an idea they begin it before they even know what they're doing and cannot be deterred. An artist cannot be structured or organized. To begin concentrated work right away is a uniqueness of our program," says Woell. Design and drawing are taught at P.I.A. with much interaction among the faculty. An apprentice program has been started where students can get experience in the field at a gallery or museum. "This is especially good for the younger student who hasn't had the opportunity to interact in the real world," remarks Daw.

The Program in Artisanry also offers the non-academic Certificate of Mastery which offers two to three years of advanced studio work. Students are admitted solely on the basis of a portfolio. This program recognizes that knowledge can be obtained outside the academic arena. Students then make a proposal to a review committee to execute a body of work. A time plan is established and an exhibition scheduled, with the student working out many details. A final review is scheduled with an outside jury, consisting of craftsmen or other professionals in the field who have special insight into the type of work in which the student is involved. Says Woell: "The Certificate of Mastery is a nice option for the student who is mature enough to see the beauty in getting a studio experience while concentrating on the professional aspect of it—it is well suited for certain needs." Carrie Harper switched to the C. of M. after being in the B.A.A. program. "I work better when I don't have the rigidity of a degree program. I like to set up my own structure and expectations. Having to think about my learning in terms of credit hours was a distraction. For me it was the only choice—it's totally unique," she comments.

Sandy Spezzano, a junior, attended other schools before coming to P.I.A. "I came because I wanted a creative space to work in. I immediately loved the studio space and felt that the program was addressing itself to the independent studio craftsperson. I felt the attitude was friendly and down-to-earth. Being part of a large university has allowed me to get a well-rounded background. From working with my instructors I have learned a responsibility to myself—a planning and a prethinking. This has had major impact on my work. The program allows you to learn what you are doing and why you are doing it. There are many points of view which are presented here. The school is really not for people who are trying to figure out what they want to do—it's for people who know. This is the first thing in the lives of this faculty. It's a wonderful model."

Apprentice, journeyman, mastercraftsman. Roots of the metalsmithing tradition have met the pinnacle of artistic expression. It is no longer possible to study just technique without giving serious consideration to innovative design. It is no longer enough to have mastered fine gold settings for diamonds or the elegance of a religious vessel. Art in our society requires a synthesis of temperament and statement which transcends technique. Traditions in education require students to deal with liberal arts and the needs of a sophisticated technological society filled with mass media experience and electronic gear. The contemporary crafts scene imposes new criteria on the student. These three programs are witness to a changing goal and value in our society. Mass. Art's program is finely tailored to today's artist. The Museum School, rich in historical reference, allows the student the most freedom in an art education. The Program in Artisanry captures the mood of current craft thinking. Each program offers something different for every type of student. In the context of the greater crafts movement, these programs are in their delicate youth. In recent years students have been graduating in greater numbers and their impact has yet to be totally felt.

Paula Dinneen is a metalsmith living and working in Boston.

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Jamie Bennett, Assistant Professor

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Jill Slosberg, Assistant Professor
John Wescott, Assistant Professor

Artists in Metal

by Janet Koplos

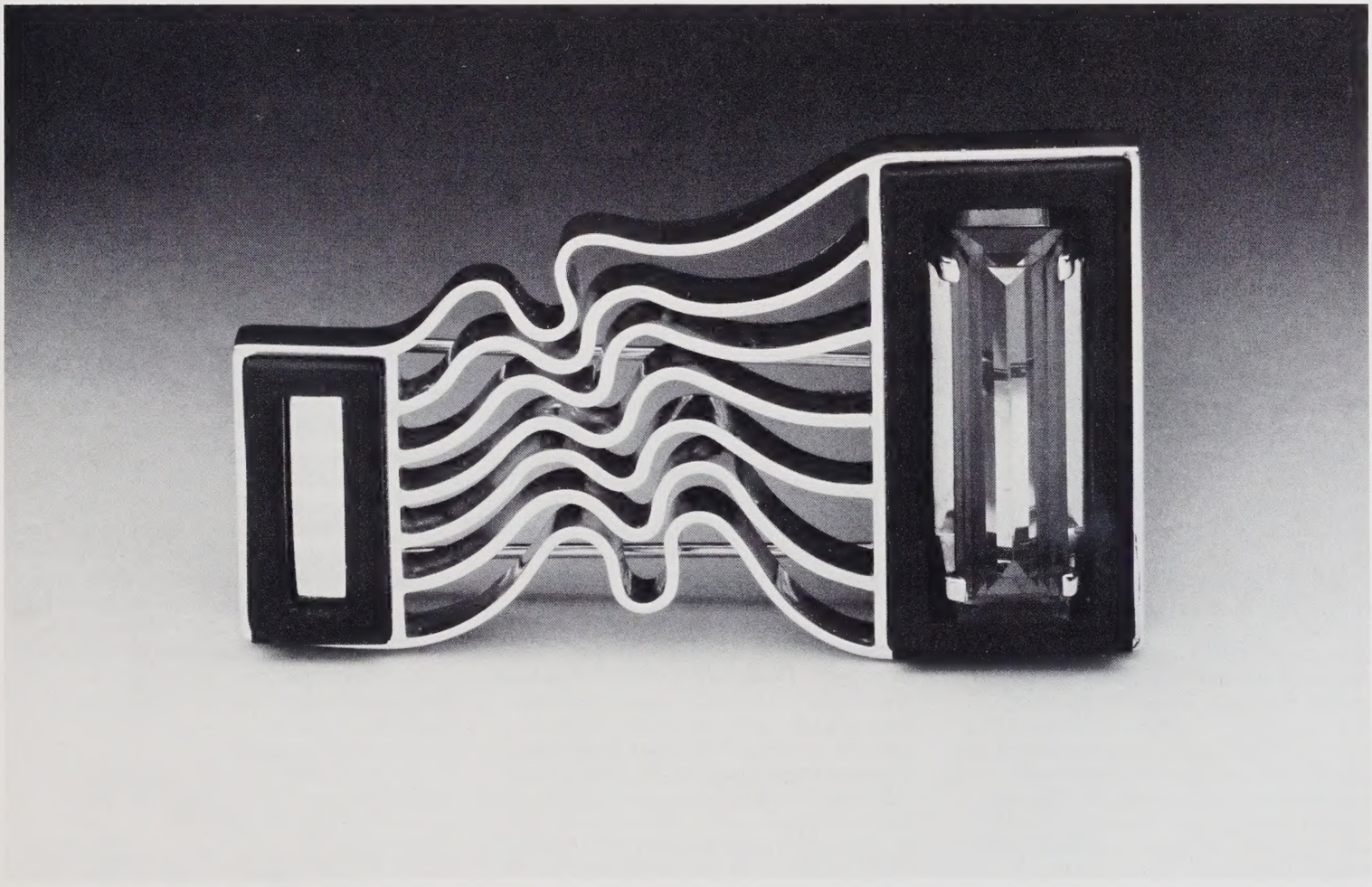
Artists in Metal is a support group. It's that simple. It's not incorporated; there are no officers, no credo, no membership requirements, no public functions. It's just a gathering of, by and for metalsmiths in the Chicago area whose focus is jewelry.

They get together once a month. Someone volunteers the use of his or her home. They show each other their new work and talk about it. They share exhibit and art fair entry information. Someone will demonstrate a technique, or they'll invite a guest speaker on a topic such as taxes and business procedures. There is food, drink and conviviality. The important elements are two: to lessen isolation and to challenge each other.

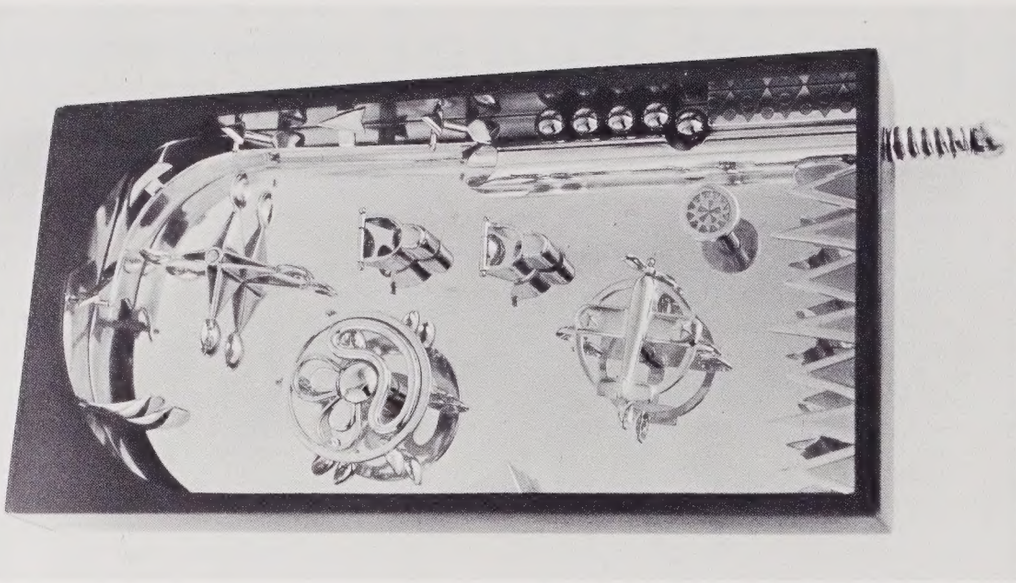
"I think that's the key to the group. We all need challenge, constant critique, exchange of ideas to do our best work. It's like the stimulation of going to a show and seeing what someone else is doing," says Aaron Macsai, one of the original members of the group. Similar words constantly come up in conversation with other members: "feedback," "technical information," "just talking with people directly involved," "keeps me in touch," "getting a better sense of my direction."

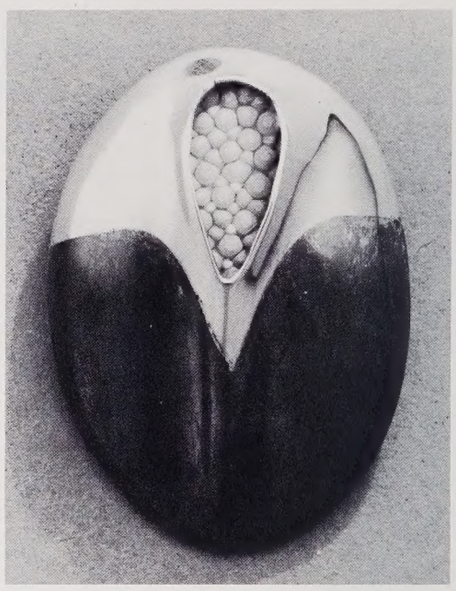
Joycelyn Merchant, who has been designing and making jewelry on her own for about two years, says she has "gotten lots of information and made lots of friends" in her few months with the group. "The camaraderie is important," she says. "Now if I go to a fair I'm not alone. I have friends there. It's a feeling of community."

A similar reaction is expressed by Ted Drendel, recently elected chairman of the group and who, with 11 years in jewelry, is the most experienced member of Artists in Metal. "It's refreshing to know that other people are in love with the same things. Before, I thought of



Christine Bartline, *Brooch,* sterling silver, 14k gold, ebony, smoky quartz, 60mm long





myself as nearly the only one. At SNAG meetings I would say I was from Chicago and people would ask if there was much going on in metals in Chicago. I really didn't know."

The group has expanded through word-of-mouth publicity and through personal contacts since it first met about a year and a half ago, shortly after the price of gold skyrocketed. Participants have diverse backgrounds. Perhaps four or five of the 20 people now active have academic backgrounds in metals. Christine Bartling teaches at Columbia College in downtown Chicago. Both Chris and Aaron worked for commercial jewelers after completing university metals programs, in order to learn diamond settings and other practical techniques and methods. Joycelyn and Ted both started out in painting. Most members, however, are either self-taught or learned through employment "in the trade."

Several members, such as Peggie Robinson and Bonnie Levin, own businesses. Peggie employs four or five people in her Evanston store (Joycelyn is a former employee), who execute her designs and perhaps some of their own. Bonnie does a line of Chicago jewelry, featuring Al Capone as well as Mayor Jayne Byrne, and also deals with Victorian French enamels, executive toys, lace pillows and consignment sales of the work of other jewelers, some of them members of Artists in Metal. She sells through museum stores and antique and craft shops, and is basically self-taught in metal.

Although the group was initiated by several jewelers who show their work at Synopsis Gallery in the affluent North Shore suburb of Winnetka, if one can make any generalization about the members of Artists in Metal it's that they want to support themselves through jewelry, and that means being practical. Lyn Popick recently graduated from the School of the Art Institute of Chicago, but she has for some time been selling her cloisonné jewelry through Marshall Field's department store, where she was one of five people recently featured in a show of Chicago designers. "Stores buy outright," she points out. "And Field's can *sell* the stuff. It's nice to be part of the art world, but it's not always practical. The material is too expensive to consign it and let it sit in a gallery."

"Schools don't teach you how to make a living at jewelry," Aaron says. "It's not feasible to deal with galleries, financially." He says he's committed to function, but wants his jewelry to make a statement and to show imagination. But at the same time he wants to make a living without the aid of an income from teaching, and that requires flexibility and diversity. He makes wedding bands as well as whimsical, precious hand-sized pinball machines. To some extent, "you have to make what Michigan Avenue people want to buy—there's some compromising," he says. "I get asked to make pieces, and I'm not exclusionary, because I'm not into a Bohemian lifestyle. I want to make a living. But at the same time I find you don't have to sacrifice the integrity of things to sell."

Quality is important to the members of Artists in Metal. As Aaron puts it, "You've got to be professional. You can't be sloppy. The setting *has* to hold the stone." Interest in techniques and control is a constant in the group, and for that reason demonstrations have been frequent at the meetings. Probably all of them still keep some "trade secrets," but most find demonstrating their specialties gratifying because of the keen interest of the others in the group. Members also share information on tool sources, and once a supplier kept his shop open to take them on a tour of his back room.

Critiques have been informal, usually beginning with a simple show-and-tell of new work. Because it is essential to keep the number small at critique sessions, they are now held separately from the regular meetings with only interested members participating. Joycelyn says that membership in the group has forced her to upgrade her work and to do more exploring through one-of-a-kind pieces, simply because of the satisfaction of bringing a piece to a meeting and having favorable feedback from a peer group. There is negative feedback too, she vows, which she experienced after she had been a member for three months and finally brought her slides to show the group. "It was awful," she says. "Partly because technically the slides weren't very good. They've improved, as well as my work."

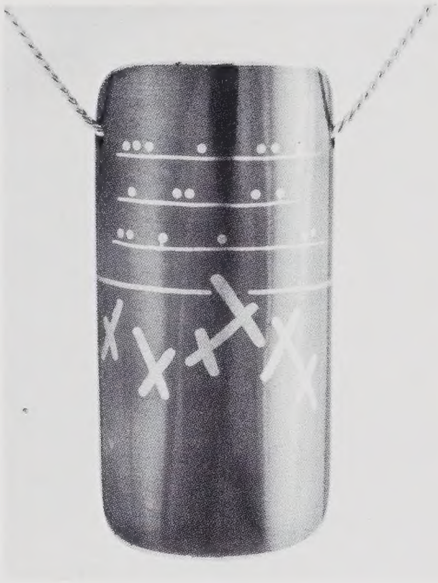
There has been some talk about a group show, but some members don't have available inventories for that sort of thing, and some don't have mailing lists to contribute. Probably none of them consider that a major need for the group; the proof is that a show hasn't happened, Aaron says. There has also been talk of giving workshops. But that would require a large space and a lot of time to organize it, and most members are investing too much time in making a living at the moment.

Members say the group involves a certain amount of competition, but they believe it is a healthy sort, resulting from increased awareness of what else is going on in the field. They believe the group promotes individuality through peer pressure to maintain integrity. Some jewelers are not comfortable with the situation and the sharing, and come to one meeting but never return. At least one member has dropped out because she stopped doing jewelry and went into more abstracted nonfunctional forms.

Probably the group must stay small, in order to be able to fit their meetings in members' homes. They may have to draw a line at some point. But at the moment they are comfortable with what they have—and even a little surprised that it has worked so well. "When you consider that it's human nature not to get along," one says, "this group seems amazing. Established with no officers, no organization, there was still lots of interest and cooperation."

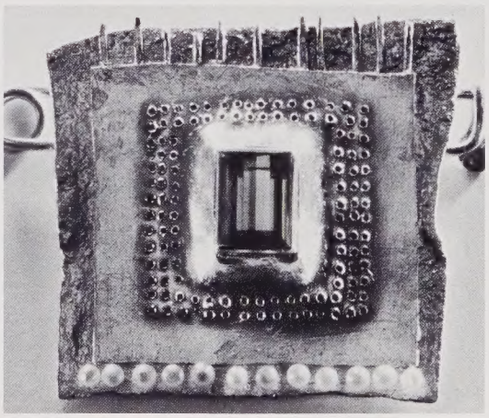
Artists in Metal can be reached c/o Aaron Macsai Studios, 7067 N. Glenwood, Chicago, IL 60626.

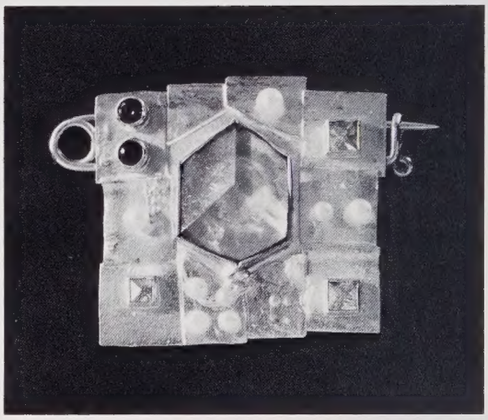
Janet Koplos is crafts editor for the *New Art Examiner*, Chicago/Washington D.C.



Opposite left: Aaron Macsai, *Pinball Game 8*, copper, sterling silver, 14k red and yellow gold, nickel silver, fabricated, 7x3x½", 1981 **Opposite right:** Ted Drendel, *Brooch/Pendant*, sterling silver, copper, hide of red stingray *(Trygon Sephen)*, fabricated, repoussé, patinaed, 1.8x1.3", 1981 **Top left:** Idelle Hammond, *Pendant*, Carnelian beads, inlayed nickel, brass, copper and sterling silver, 1981 **Top right:** Dana Tinsley, *Pendant*, sterling silver and oxidized copper, fabricated, 2¼" long **Above:** Joycelyn Merchant, *Bracelet*, sterling silver construction with sterling and nu-gold wire, walnut-epoxy inlay with ivory strips, 6" circum.

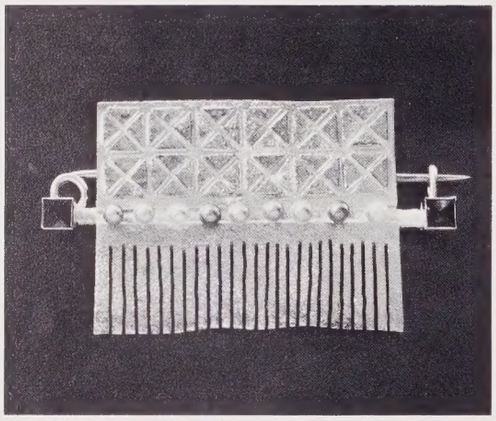
Sous: A Contemporary German Metalsmith

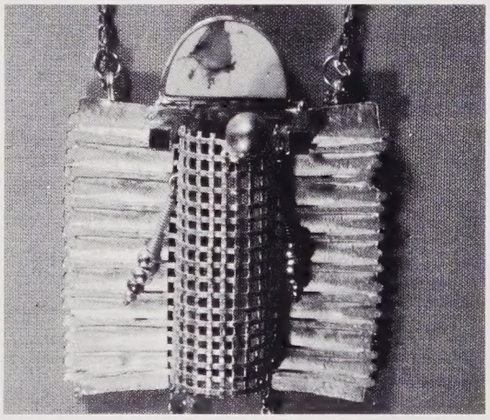




by Ann Grundler

Clockwise starting from top left: Sous in his sculpture studio; Brooch fabricated in yellow gold with tourmaline and pearls, 1965; Gold brooch with tourmaline and pearls, 1966. Photo: Ann Munchow; Spherical fountain fully unfolded, without water, 1976. Photo: Hermann Weisweiler; Pendant from the show "Edelstahl und Edelsteine," 1979. Photo: Susi Sous; Gold brooch with tourmaline and pearls, 1966. Photo: Ann Munchow **Opposite:** The "Tresor" jewelry exhibition room which Sous built at his home from recycled stainless steel and green glass wine bottles





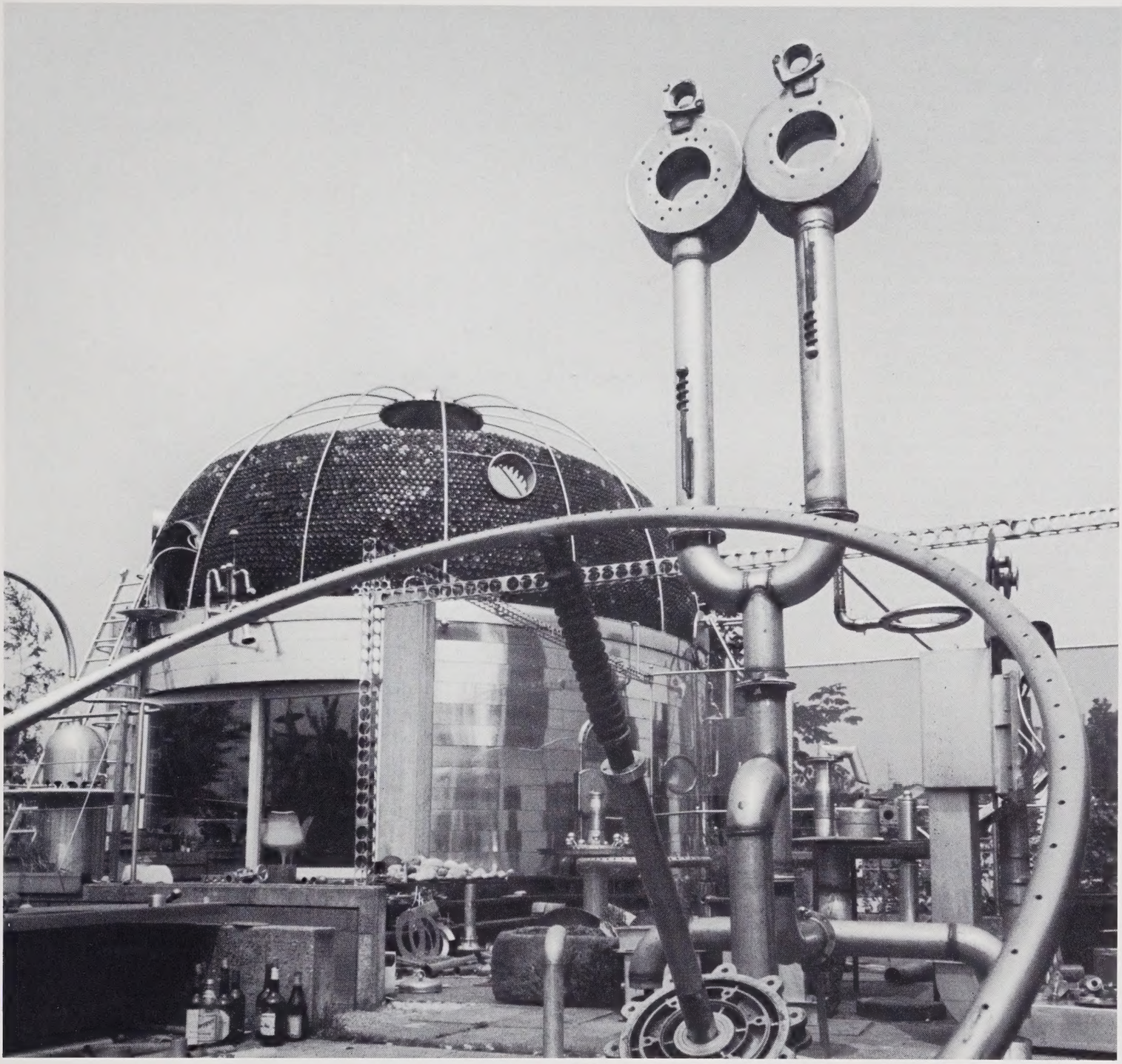
Sous is a dynamic and successful artist—a goldsmith, silversmith and sculptor. On my recent trip to Germany, a day spent with Sous, his wife Susi and the rest of the family was one of my richest experiences.

Sous (he does not like to use his first name, Albert) and Susi live in Würselen by Aachen in a comfortable home with separate studios for goldsmithing, silversmithing and sculpture and an indoor swimming pool. Sous's pride, however, is the "Tresor," German for vault, a circular exhibition room for jewelry which he built from recycled stainless steel. Its dome is comprised of hundreds of empty green wine bottles.

Inside the Tresor I was fascinated by his unique jewelry. Some of the pieces from his show "Kugelschmuck," which was held in 1978 in the Atrium in Aachen, were on display. All pieces had as a central theme the sphere (Kugel), the tiniest as granulation and the largest as two-inch spheres that opened to recreate the separation of a spiral fossil, the ammonite. All Sous's jewelry is fabricated from 18 to 22 karat gold. Most of the joints are welded. In the case of his necklaces which are made up of little rings on hoops, the lower karat rings are carefully melted over the 20 or 22k gold tubing. For this process he uses a mini-torch with acetylene and oxygen. In creating his jewelry, Sous works directly with the metal, not from drawings. I admire his judgement, for his creations speak of harmony and total integration of the design.

In 1979, Sous held the first show in the Tresor, entitled "Edelstahl und Edelsteine." The show, by invitation only, sold out. But before the pieces changed ownership, the collection was displayed at the Deutsche Goldschmiede Haus in Hanau. Sous had to make additional pieces so that the museum could acquire some for its permanent collection. Sous told me that antiquity is his inspiration. Themes of previous work have centered around antique coins and fragments of watches.

As a silversmith Sous receives commissions to make awards and trophies, such as silver boxes or fabricated silver vases, but each is an individual, sensitive work of art. He also executes sculptural work—welded portals, alter crosses and lecterns that satisfy sophisticated



expectations for churches, as well as gates and sculptures for the private sector. Sous has also created fountains from stainless steel, concrete and porcelain. One commission from the city council of Aachen has moving parts. The sphere is seven feet across closed, but it expands as the first layer of petals opens, with water rushing through the perforations, hitting the apple-sized porcelain balls embedded in the concrete. The second layer unfolds, and the inner bud is the last to open, with the water constantly cascading from layer to layer. Slowly, they close again, and in nine minutes, the cycle is complete. Sous guaranteed the functioning of this fountain to the city council, and function it has since 1976. "Why not make some fountains in a size to fit a home environment," some of his admirers asked him. On my visit, Sous was working on 12 stainless steel fountains for private gardens.

How can Sous produce such high-quality work in so many different directions? First, he is a very energetic man, who does not mind working through the night once a week, as when he was preparing the 150 pieces for the "Kugelschmuck" show. Second, he has been a professional artist and metalsmith all his life. Born in Stolberg in 1935, he served an apprenticeship as silversmith from 1951-1954. He studied sculpture at the Werkkunstschule in Aachen from 1954-1958 and has been working in the field ever since. Third, he concentrates on one thing at a time, be it a collection of jewelry, a commission, or, as now, the 12 fountains. Just before he started on these he had concentrated for six months on the design of the Europacenter for Berlin, a comprehensive plan with shops, plazas, fountains, sculpture, ramps and landscaping on several levels. Fourth, credit for his success belongs to his supportive wife, Susi, trained as a graphic artist at the Werkkunstschule herself, she now photographs much of his work.

In Germany, Sous is represented by Gallery Map-Sauer in Cologne and Orfevre in Düsseldorf. A show of his jewelry in San Francisco and Los Gatos, California is in the planning stages.

Ann Grundler is an independent jeweler who received her training in Germany. She now lives and works in California.

Exhibition Reviews

Lois Etherington Betteridge
The Craft Gallery, Toronto, Canada
September 3–October 4, 1981
by Jennifer Place

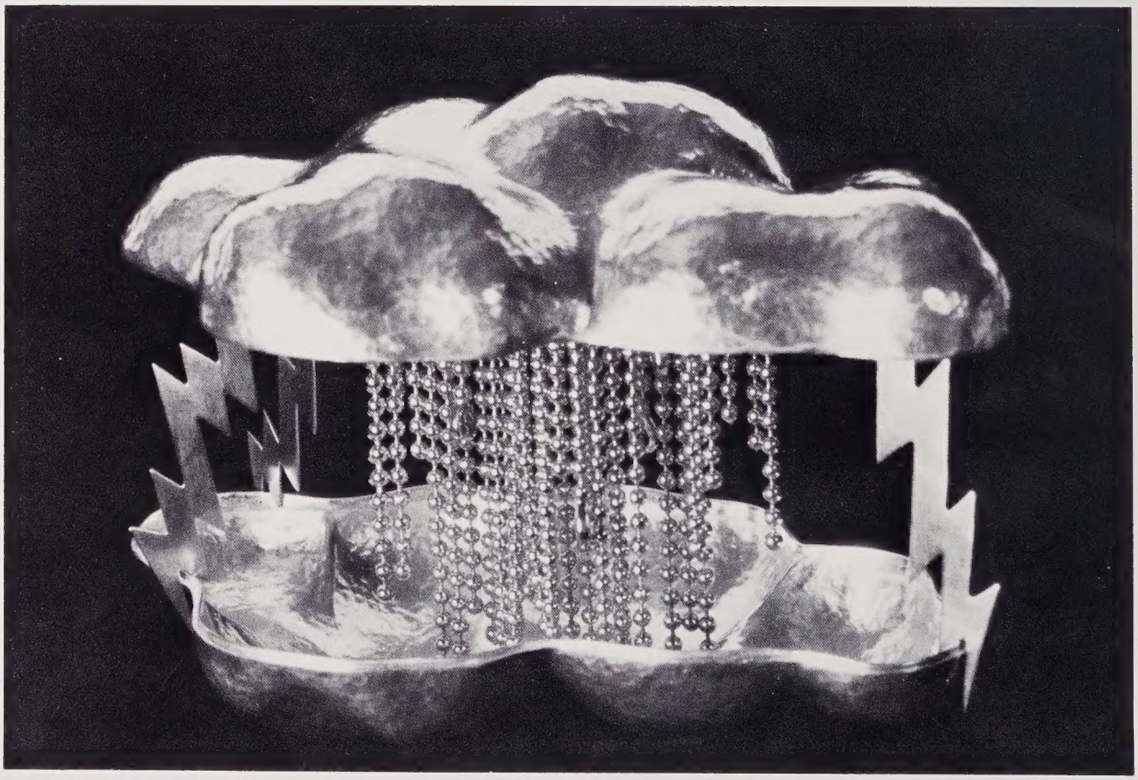
The sculptural beauty of Lois Betteridge's holloware pieces elevate her functional bottles, containers, chalices and vases way beyond the shapes normally associated with this demanding medium. A brandy snifter forms a liquid environment for a "floating" emerald. A honey pot is graced by the bee resting on the comb-patterned lid. A piggy bank transforms an old soup bone into a whimsical and shapely container. Pill containers are designed to lie on the table like small sculptures. A wine-taster is filled with little droplets cascading down its surface. The silver shimmers, reflects, contrasts with its own forms that come straight from careful observations of nature.

The Craft Gallery displayed nearly 30 pieces of holloware, many on loan from public and private collections, along with a selection of 10k gold jewelry. The rings and pendants are cast organic forms that play with concepts such as learning to swim, butterfly wings, cat-and-mouse, or goose and friend. Fossils and bones also provide inspiration for these small works.

While not exactly a retrospective, this show did provide the opportunity to view work dating from 1955 through pieces just completed. Among the early pieces were a raised chalice made at Cranbrook that included ebony and plexiglass in its design. Most pieces, whether early or late, made use of a good deal of chasing and repoussé to form both linear and more massive design elements. Tubular construction is a favorite of Betteridge, and her mastery of the form was shown in pieces such as a wristwatch-turned-table clock—a long curved form including bits of ebony, ivory and rosewood that displayed the watch at one end. Handles and spouts, however, she considers stuck-on annoyances and when truly necessary, such as on the martini pitcher, she creates forms that encircle and enclose the container, even pierce through, rather than act as additions. Her work is completely conceived, beginning, of course, with function and ending with use. Between are its graceful lines, tactile surfaces and magical, ingenious concepts.

Metalsmith '81
Visual Arts Exhibition Gallery
University of Kansas, Lawrence, KS
June, 1981
by Glenice Lesley Matthews

On entering the south door of the University of Kansas Visual Arts Exhibition Gallery your vision was interrupted by overstuffed, highly colored pillows. Thinking you had stumbled upon a 70s ceramic exhibit by mistake, the first impulse was to leave, but the day was saved—emerging from the kaleidoscope surfaces were friendly, familiar spicula. On investigating this series, *Fancy Tickler*, *Slice* and *Tails to Tell* by Kate Wagle, one finally realized that this was "Metalsmith '81."



Top: Lois Betteridge, *Piggy Bank*, bronze, bone, ebony and jade, 9cm h., 1981. Photo: Keith Betteridge **Above:** Carrie Adell, *". . . another Box of Rain,"* (open view) sterling silver, 14k gold, Yago sapphires and nickel-plated brass, raised and fabricated, 4½x2½x2¼ (closed), 1981

Top: Kate Wagle, *Fancy Tickler,* bronze, copper, sterling silver, fiberglass lacquer, horse hair **Above:** Michelle Crespi, *Folded Back 5* pin, kuromi-do, sterling silver, copper and 14k gold. Photo: Bob Hamor

Not since the exhibit at Washington University, St. Louis, in conjunction with the 1978 SNAG Conference, had members had the opportunity for an "all metals" exhibit (except for "Copper II," and it had specific limitations). Consequently, a large, eclectic conglomeration emerged. The Juror must have approached the juried section from the viewpoint of "let's have one of everything," as his selection went from diamond and gold rings by Thomas Michaels to ethnic wall pieces, *Preservation of the Species 31 and 32* by Robert J. Bruya, to kitch foot fetishes by Beth Potter Rizo-Patron. This confusion was aggravated by having an invitational for professional members and the juried work of associate/student members all in the same exhibition space.

Some professional members took advantage of their status by submitting work that had been displayed many times before. Does becoming a professional member mean that you no longer have to strive for new and innovative ideas and take a laissez-faire attitude? Or maybe the new thought is to follow the example of the conceptuality of *Seven Day Jewelry, a Documentation* by Richard Helzer. Is Helzer trying to bridge the gap between art and craft? Many pieces just featured 101 techniques, or "look what I can do"—a little plastic work, a bit of fabrication, maybe some reticulation, cuttlebone casting and roll printing to round out the basic skills. An example of this was Sandra Parmer Zilker's *Excessive Pink,* an apt title for an excessive piece. Douglas Steakley's *Bronze Container,* raised bronze with 14k gold, sleek, smooth, sensitive to the mediums contrasted with much of this visual confusion.

Questions became apparent in this huge exhibit: When do metalsmiths stop being metalsmiths and become plastic workers, or small-scale sculptors? Have we become objectmakers with our work aimed at the museum curator? Are we creating entirely for our own edification, no longer involving the public, the user (the people with the money)? Are we jewelrymakers or are we using the body entirely as an excuse, an anchor, for our incredible creations? Why bother to call a shackle a neckpiece? Are we all caught within the traditional technical training most of us have experienced, so we must refer these pieces to the body to feel at ease, to keep within the realm in which we were taught? Plastics have been one alternative to help overcome these conscience-ridden boundaries, as in Amy Davison's *Animation Series,* which was entirely made of cast resin, acrylics and drawings. Likewise, Wendy McGraw's *Untitled:H,* bronze, brass, glass and oxides, excelled as a small metals sculptural statement: nonfunctional, with excellent concept and form.

It was surprising to see an array of ex-Silver Guild pieces, some several years old. The maker was certainly playing it safe, submitting work that had already been in a national exhibit. Perhaps in future exhibits there should be a time limit on work submitted, that way members could not rely on their graduate work forever.

There were many pieces that excelled, both functional and nonfunctional, standing alone because of their simplicity; for example, Susan Hamlet's *Neckpiece/Flexible Column 7,* stainless steel and sterling, although it was quite acceptable as a flexible column without the neckpiece reference. Lynn A. Duggan's, *The Three Wives of Shango,* a lyrical neckpiece that twisted around the neck in refined grace. Leslie Leupp's, *Nine Bracelets in a Series, Suspended,* Irene Morri's *Xenostructure* wall sculpture, Connie Brauser's beautiful opalescent enamels. *Continuous Curves—Bowl/Sculpture* by Randy Long was an unpresuming super-slick piece, which excelled as an excellent example of using many techniques together without looking like a sampler. This simple sculpture possessed an underlying tension and strength which made it one of the strongest pieces in the exhibit.

"Metalsmith '81" was well displayed. Credit should go to the University of Kansas Jewelry and Silversmithing Department on their fine effort of hanging the display and also for making all the cases. The continuity in the cases helped eliminate part of the utter confusion produced by such a diverse array of objects. It is hoped that the next exhibit of members' creativity will not be so long in coming, although it will be hard to call it "Metalsmith 19____." By then we may have become the Society of North American Objectmakers, or Multimediasmiths, or Mr/Ms Smith.

American Crafts '81
Currier Gallery of Art, Manchester, NH
June 20-September 7, 1981
by Mark Knipe

This exhibit sponsored by the League of New Hampshire Craftsmen as part of its 50th Anniversary Celebration was an all media national craft show. The charge to the jury was to demonstrate the interaction of contemporary influence and traditional crafts by choosing the most creative, skillfully executed and visually stimulating traditional and nontraditional crafts of the early 1980s. Of the 200 accepted exhibitors, 35 were metalsmiths. The work chosen covered a broad spectrum of technique and style.

The only ironwork in the show was Richard Sextone's forged steel mirror, a graceful organic form curving around an oval mirror. The forms in his work are much like recent shell forms, which are unusual in steel.

Kathryn Regier Gough's cloisonné and sterling necklaces, *Box of Flowers* and *Yellow Flower,* were wonderfully integrated into their container forms, one a subtly curving sterling box, the other a blown glass form. Two pins by Jane Ferree showed that a monochromatic scheme can still excite. Both were of sterling and fine silver, steel, nickel and varying shades of gray cloisonné enamel. The subtle shifts of color and form were a treat. In contrast were J. Stephen Flynn's anodized aluminum gold and silver pieces. The brilliant colors of the overlapping anodized aluminum forms, masterfully cold-connected into gold and silver frameworks, were exciting. Robert McCall's pin *Mujahedin I* is a delicate work of 18k gold-plated sterling and ivory. Its subtle coloring and intricate forms were a pleasure.

Doug Steakley won a recognition award for metal for one of his two raised and formed copper and 14k yellow gold containers. The graceful asymmetrical shapes and mellow

coloring and texture offered striking contrast to the highly polished gold in the pieces. Many viewers are amazed to discover that these forms were metal. Outstanding also among the hollow and raised forms was Gail Larson's *Smithed Copper Form*. The soft roundness contrasting with the sharp clean lines and the undulating flat edge made this an object to be admired for its form and workmanship.

A pin by Michelle Crespi, *Folded Back #5*, was one of several pieces using Japanese alloys in combination with silver. This particular piece was intriguing in that it was reversible, one side showing a pattern that appeared to be pressed from the part that was folded back, the other, a grid of sterling and copper backed by Kuromi-do.

A touch of humor was added by Elizabeth Garrison's *Medal of the Blue Heart*, fabricated of copper, brass, bronze, sterling and enamel—a very playful piece. Also, the four-wheel racing spoon, and the two-wheel skating spoon of Ellen Holloran, fabricated of sterling, copper and nickel, left very little doubt of their intention.

Among the wearable pieces were two necklaces by Mary Strayer McGowan. Fabricated from sterling, ivory and rose quartz these bead necklaces showed remarkable variety and inventiveness in the sterling bead forms which separated the beads of ivory and rose quartz. A pin by Dorothea Hovius fabricated of sterling, 14k yellow gold and pearl was striking for its simplicity.

The overcrowding of objects, particularly metalwork, at this exhibit was somewhat disconcerting. Given the many recent thefts, it was understandable that the security of glass cases was necessary, but it was unfortunate that this very caution caused objects to be crowded together in a way that interfered with the purpose of the show—visibility and appreciation. In spite of its cramped quarters and eclectic character, this was an interesting show in that it did not reflect the taste of a particular jury or show particular trends but was indicative of the variety of today's craft world.

Lynda Watson-Abbott
Precious Objects Gallery
Los Gatos, California
August 1-31, 1981
by Roger Morris

The work on show represented pieces made over the last five years as well as recent exploration into the use of felt-tip markers on silver. I first thought that the silver had been cunningly highly colored with a new kind of electrolytic oxidation. However, I was delightfully surprised to be informed that the coloring agent was in fact indelible felt-tip pens which are permanent. The designs had a strong three-dimensional feel, although each piece was flat and appeared to be lifted straight from Watson-Abbott's sketchbook. The colored areas successfully represented plaid ribbon woven in and around silver planes. All the pieces in this series were brooches ranging in size from one to two inches and the simplicity of the designs combined with the strong colors made for an exquisite collection.

Beside these latest works Watson-Abbott had stategically placed her more important pieces. Each construction represented an event to the artist, such as a memorable location or experience. These pieces varied in size; the majority were small sculptures using various metals combined with plastics. Techniques applied included repoussé, chasing and etching, and all sections were fabricated and held together with an ingenious assortment of pins. Each piece reminded me of a geographical feature, with highlighted areas illuminated by the use of acrylic or polyester resin.

Taking into consideration the limited space available in the gallery, I felt the overall exhibition was very successful, especially the felt-tip work, which has obvious potential and an immediate attraction.

Finland Designs
Craft and Folk Art Museum
Los Angeles, California
July 29-September 27, 1981
by Mary Sevo-Hoffman

Antti Nurmesnieni, Finland's leading designer and teacher, assembled here more than 400 examples of the work of his country's most prominent contemporary designers. The exhibit was, in fact, a celebration of the Finnish people, the stark grandeur of their country and their national heritage of simplicity and clarity of design.

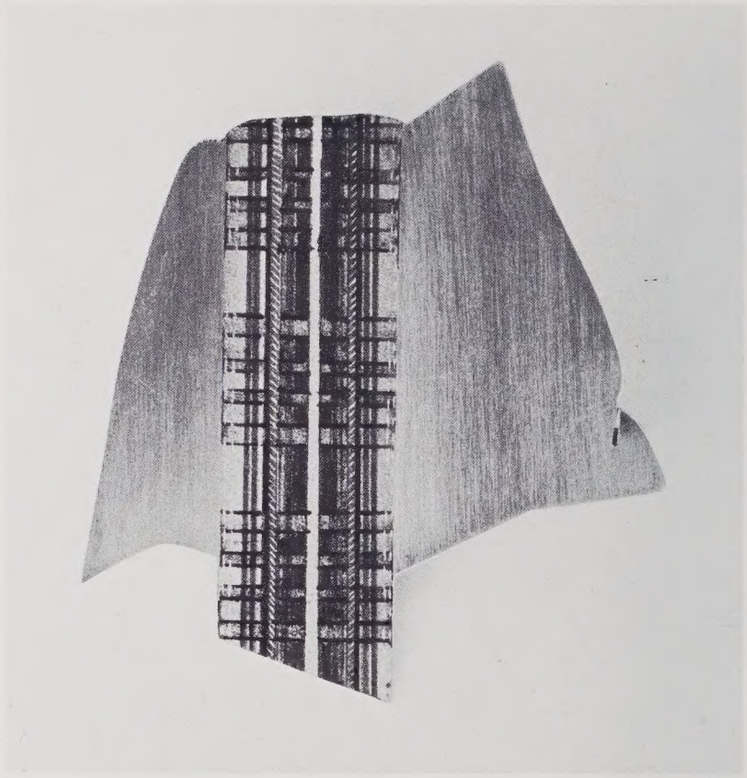
For those familiar with the classical Finnish style, the major portion of the exhibit represented some of the finer examples of what we have come to expect from these superb craftsman—the interplay of polished and textured surfaces, crisp angular forms, the use of bright, clear colors and the incorporation of materials natural to this Artic country. In addition, several of the pieces warrant special note.

Tapio Wirkkala, known for the strength of his design in glass and jewelry, showed a delightful hoop necklace in gold dated 1979. The design was timeless with its vital simplicity and delicate proportions. The interplay between the graceful filigree work, jump ring detailed edge and strong linear elements combined to make a very strong, yet feminine statement.

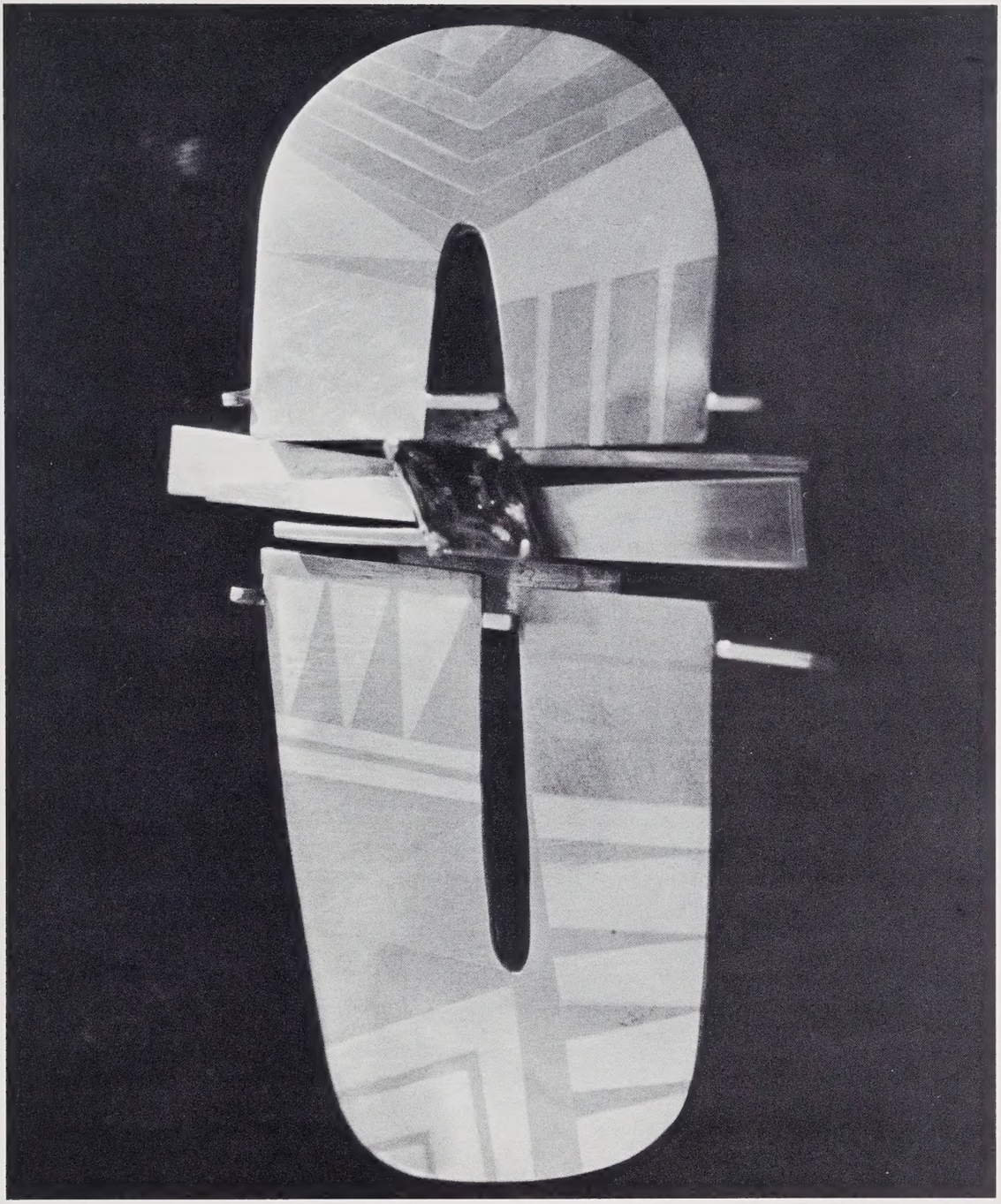
Bjorn Weckstrom, chief designer for Lapponia, was well represented in the exhibit by a selection of his work from 1957 to 1980. Weckstrom is noted for his chunky pieces of gold or silver with unpolished surfaces as well as his polished pendants and bracelets. His work really represents a form of diminutive sculpture. *The Bear* and *The Bridge to the Moon* bracelets demonstrated his mastery of modular design. The angularity of their individual links, the play of light off of the carved facets and the juxtaposed polished and textured surfaces were reminiscent of the starkly carved rock and ice formations of the Finnish landscape.

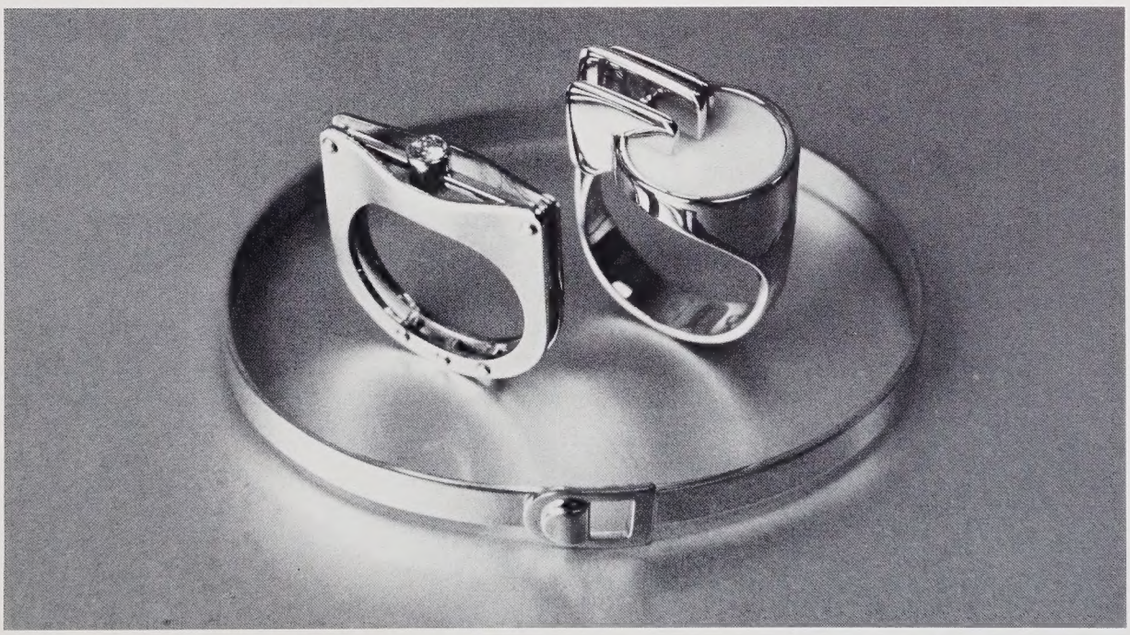
Designer Olli Tamminen's two pendants, executed in 1980, were representative of native Finnish folk art in their use of available natural materials. Each pendant was suspended from a leather thong and incorporated ebony or reindeer bone with silver. The designs were remarkably restrained and pure. The subject matter of each was a very simple bird form suspended above an egg, shaped in a delightfully primitive motif.

The only jewelry piece in the exhibit to significantly depart from the traditional Finnish style was a necklace entitled *Two Birds* by Saara Hopea-Untracht. The piece showed influence of the designer's travels to India and



Top: Lynda Watson-Abbott, *Ribbons on Metal* series pin, felt-tip marker on sterling silver, 2x2", 1981. Photo: the artist **Center:** Tapio Wirkkala, *Camping Knife*, stainless steel, Polyamid, brass fittings, leather sheath, 1963, manufactured by Hackman. Photo: Tom Vinetz **Above:** Borje Rajalin, *Necklace*, sterling silver, partially gold plated with spectrolites, 1972, manufactured by Kelevala Koru. Photo: Tom Vinetz





Top: Glenda Arentzen, *Pin/Pendant,* sterling silver, nickel, brass, 14k gold, citrine **Above:** Alan Revere, *Two Rings and a Gold Bracelet,* gold, diamond and ivory

the Far East in the use of knitted silver chain to suspend two fabricated silver birds inset with garnets.

This exhibit was intended to correspond with the current resurgence of interest in functional handcrafted items, especially in Southern California. The Finnish Ministry of Foreign Affairs is hopeful that this trend can result in a renewed interest in traditional Finnish folk arts.

Glenda Arentzen, Alan Revere
Gallery at Joel Bagnal, Goldsmith
Wellesley, MA
September 13–October 24, 1981
by Paula Dinneen

The newly established Gallery at the shop of Joel Bagnal, Goldsmith was recently host to a show of work by two highly regarded metalsmiths Glenda Arentzen and Alan Revere.

At a time when many metalsmiths need to justify esthetic legitimacy by going to the wall or gallery pedestal to be placed within the "fine art" context, it is both exciting visually and intellectually to look at, play with and wear the jewelry of these metalsmiths. They show us personal adornment which needs no esoteric titles or embellished metaphors proclaiming content. These works, which stand in vivid contrast to each other in style, are stimulating to look at and pleasurable to wear.

Arentzen showed about 100 pieces, ranging from a group of fluid cast pieces to her more graphic marriage-of-metals paintings. The cast work, a variety of pins, earrings and rings, consisted of an asymmetric format. The viewer was invited to enjoy the earthlike quality of one portion while seeking visual contrast in its sharp, thrusting planes of another portion.

A 14k, sterling silver, acrylic and rutilated quartz pin, amuletic in quality, stood out among the other work in the display case. Its freely organized abstract shapes were reminiscent of a Miro collage. Handling the work transformed what would seem otherwise like disparate file marks on the acrylic portion into featherlike motions which enhanced the form, each element unified in poetic relationship. Another exciting piece was pin-pendant, 24k and sterling silver. Its nail-like central element thrust each of its components apart on two axes creating a sculptural form, yet at no expense to its relationship with the human body and intended use.

Much of Arentzen's work readily takes on a scaleless quality, which allows the viewer to visually walk inside a piece. A 14k sterling silver box-link bracelet had within each frame format a painting. A volcanic eruption was placed next to a quieter, more peaceful movement—a polished gold sphere pushing through a heavily oxidized silver wall. Upon handling this piece, the weight felt perfectly balanced to the form.

Revere showed some 60 pieces, mostly rings, which were immediately striking in their simple, clean, geometric format. Their intricate architectonic construction combined a superb balance of material, form and interaction of parts. A 14k accordian bracelet, intricately woven from bands of gold, was enticing because of its delicate scale. For the wearer its flexibility made it very comfortable and its superbly crafted sliding catch was an added joy.

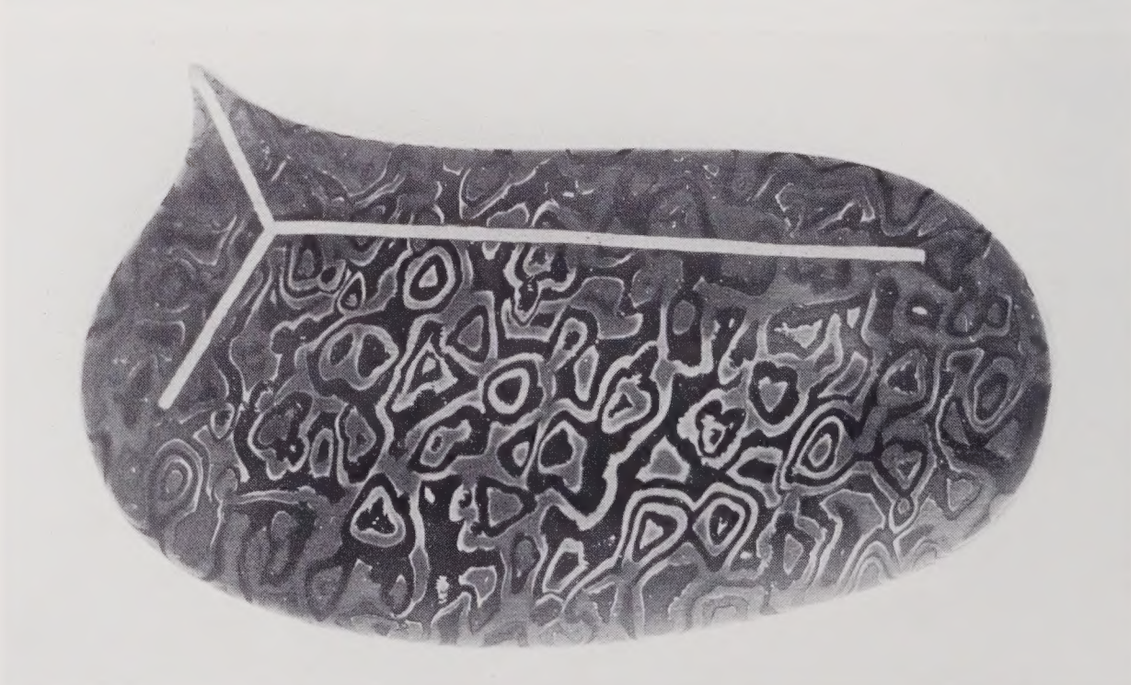
The excitement of Revere's expression is the degree to which the wearer could become involved in the work. Each piece is a tiny sculpture whose construction is in total harmony with the design. The eye is continuously stimulated and intrigued by the components. Many are kinetic sculptures, whose stones become focal elements which slide or turn and allow the wearer endless fascination as they change or reappear.

Flip-flop ring, 14k, ebony and ivory, sat as a frame of rectangular gold piercing a disc of ebony and ivory. It called out, "Pick me up and play with me!" Two delicately softened planes incased a diamond in *Shooting Star ring,* as the stone glided across the top bar. Another, of stainless, gold and mercury while interesting to look at was designed to be worn and experienced. This piece had a center of gravity which moved. Revere placed a puddle of mercury inside a plexiglass tube capped with gold ends. As the finger moved, so did the mercury shift its weight from side to side.

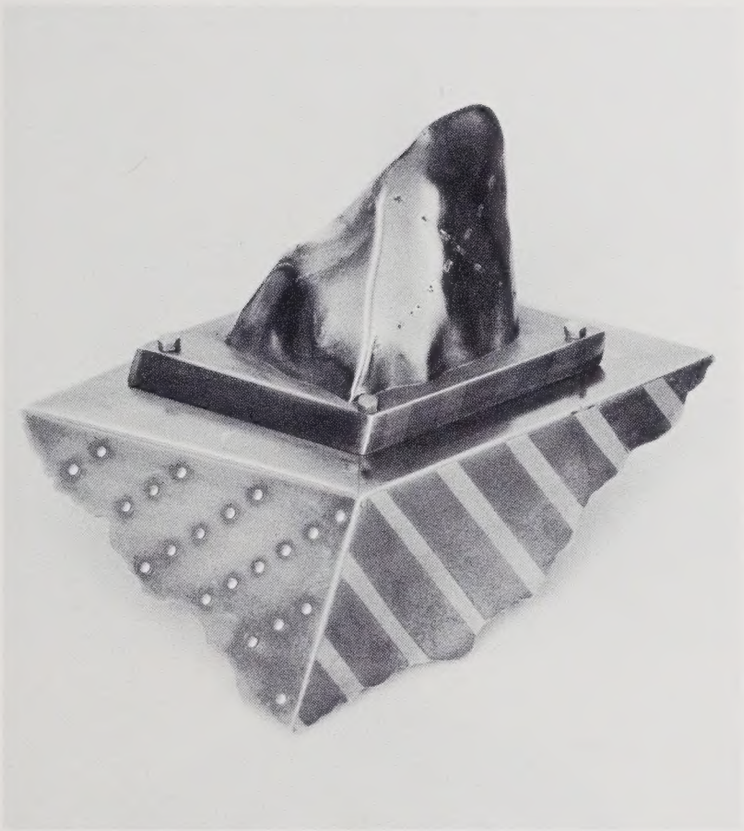
This show provided a unique opportunity to study work which comes from two very different points of view. Arentzen's pieces are pictorial assemblages of textures and materials, which evolve from a relaxed interaction of components and techniques with neither taking precedence. Loosely articulated planes overlap in an array of pattern and color, lending uniqueness to each piece while not being critical to its artistic success. In contrast, Revere's work maintains a defined completeness. Each part has a particular rationale for being and is engineered to relate in physical as well as esthetic harmony. A tiny rivet or hollow tube is specifically placed to contain elements which delight the wearer. Each metalsmith employs movement. Arentzen's is a movement derived from static elements, which generate forces suggesting motion. Revere designs physical movement contained in the highly defined engineering of meticulously crafted parts. As one painter chooses to leave brushmarks on a canvas, and another a smooth surface, so, too, these metalsmiths' use of the medium demonstrates their highly personal expression. It is fortunate that the Bagnal Gallery chose to exhibit them in one show. The juxtaposition of such different work was both rewarding and stimulating.

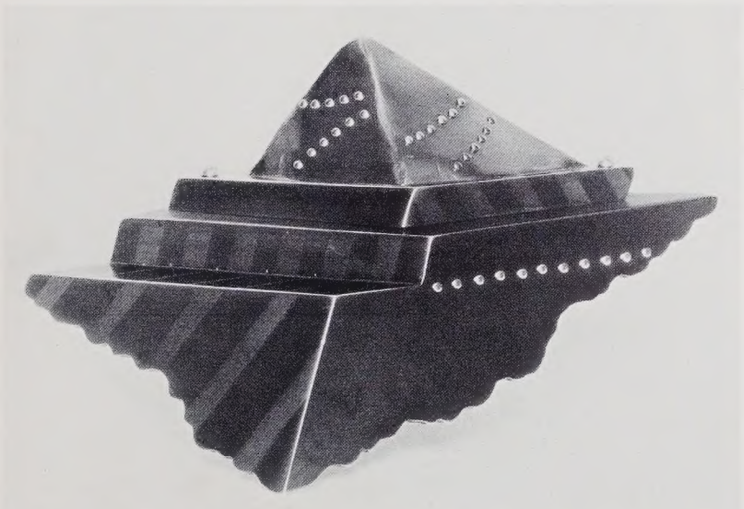
Gene and Hiroko Pijanowski
Fred P. Giles Gallery, Eastern Kentucky University, Richmond, KY
February 23-March 20, 1981
by George Arnott Civey, III and Timothy Glotzbach

The Pijanowskis' major objective seems to be to teach us that art is not a superfluous luxury but an essential pleasure in the act of everyday living. The current exhibition of their work documents the last five years of their joint production. Their objects are functional as well as being objects of beauty and pleasure. Pleasure is derived from the visual sensations in the grand tradition of Ukio-e. This is the tradition of satisfaction and gaiety felt as ultimately transitory, as in the passage of light across the surface of a piece which is turned in the hand, and the memory of that moment. The artists' major concern is with the strength



Top: Hiroko and Gene Pijanowski, *Mokume-Gane 1-8,* copper and kuromi-do, 9½x8¼" **Above:** Hiroko and Gene Pijanowski, mokume-gane brooch





Top: Hiroko and Gene Pijanowski, mokume-gane vase form **Center:** Richard Helzer, *Avebury Stone Brooch,* sterling silver, gold alloy, 3x3", 1981 **Above:** Richard Helzer, *Kennet Avenue Stone Brooch,* sterling silver, gold alloy, 3x2¾", 1981

of outline and the subtleties of surface depth. Decorative flatness and hence a graphic sensibility lead naturally to a preoccupation with higher coloration. The end result is an aristocratic amelioration of form, which documents superbly their innate professional sensitivities.

The problem which they have successfully solved is that of decorative designing. The genius of the Japanese esthetic is pattern, and pattern is something formal and nonintellectual. It derives from a luxury of feeling which can only satisfy itself by direct vision and lavish ornamentation. Mokume-gane/itame-gane, the technique which the Pijanowskis have popularized here in the United States, with its effect of marbling, or wood-grain metal, is highly visual. The artists should be cautioned, though, that when lavishness and ornamentation go too far, they tend to become an end instead of a means of expression. But when used with restraint they can transform the simplest object into one of more than natural beauty.

The surface patterning is based on careful analysis of the movement of the eye as it surveys an individual piece. The flowing-water pattern relies on the juxtaposition of copper and the luster of sterling silver. Another pattern seemed to be derived from the weaving pattern of the priestly *kesa.*

When questioned as to projections for the future, Gene Pijanowski responded that he felt that one must "push further or drop it," and that his major drive at the moment was to turn "back to form." The unification of surface, form and high coloration are, of course, part of the exploration of many contemporary artists, both in Japan and in the United States. Gene further feels that there is in his own work a reacting from pure graphic production to a more sculptural sensibility.

All in all, the exhibition documented a delight in the leisurely sumptuousness of the patterning of metals. Here the writhing contours of the line rather than the form were seductive. The Pijanowskis have made mokume-gane an American art form.

Richard Helzer
Synopsis Gallery,
Winnetka, IL
May 29-July 8, 1981
by Janet Koplos

These are maps, talismanic memory aides, relics of ancient man, signposts of intellectualization and also drawings and jewelry.

That's a large order, a considerable challenge. Although they are not entirely resolved, Helzer's pieces are always interesting, always provocative. These pieces fit in no school. In the first place, Helzer has chosen to make his pins and neckpieces in the form of drawings. He has incorporated them into acrylic fields which adapt them to wall display and which provide him with the opportunity to expand upon the scale of the pin/drawing without losing functionality. The pins are wearable. They can exist without the acrylic fields, and technically the fields have some degree of interest without the pins, without focus, though.

Helzer is not the first to do this. Claus Bury, among others, is known for it. What makes these works individualistic is first that Helzer has augmented them by incorporating the image of the pin into a drawing. You can get into baffling shades of reality with this: is it a drawing that becomes a pin or a pin that becomes a drawing? Is one more real than the other? Which one is a representation?

Second, and more important, is the fact that the pin/drawings are not simply decorative, and not simply representations of some identifiable instant of reality. The subject is a very complex idea, or series of ideas. In other words, these pieces have a considerable content beyond their formal appeal and it's this content—while mixed up and messy and murderous to explain—that makes these works significant.

O.K., on a basic level, Helzer spent a year in the British Isles, was interested by some of the neolithic sites he visited—the most famous being Stonehenge—and decided to make jewelry about them and his experience of them. I suppose his being a metalsmith immediately ruled out an environmental-scale piece. He also did not choose to focus on the ancientness of the sites by using corroded metal or some such artifice. Instead, the jewelry becomes an abstract representation of a mystical archeological site. There is some specific referent, usually something that looks like a stone, and it is placed in what you might call a cosmic setting. Perhaps it's easier to understand this in the drawings. Generally there is some part that makes you think of sky, some part that suggests other landscape, some part that suggests subterranean strata. The stone (the specific referent) is somehow isolated from all these elements, removed from its literal, true-life context. This isolation has the effect of transcending time. We know the sites are ancient, we know Helzer's treatment of them is contemporary, but his concept seems to exist without a specific time. There are references to the passage of time, such as erosion, but nothing that makes it yesterday, today or tomorrow.

The drawings are fragmented, broken, interrupted, like layers of vision peeled away. In the pins, the effect is achieved mostly through the acrylic backgrounds, where dashed lines converge upon the pin. Or look at it conversely: the lines emerge from the pins and lead to eternity, I guess. It's interesting that the stone shapes, even in drawings where he indicates their monumentality, do not overawe. They are marked with human presence, with Xs or striping, and it seems to represent not geologic strata but an imposed order, perhaps inspired by natural order but definitely manmade. Philosophically, these pins are affirmative, optimistic.

Perhaps it's to extend the manmade idea that Helzer's work is so emphatically hard-edge, nonorganic. They're not natural, but machined. His decorative use of rivets makes that clear, and it's equally clear in the use of acrylic. Unfortunately, the acrylic has problems. The foremost is color. Helzer's patinas and alloys give an always subtle range of color to the pins, but acrylic color is less subtle and more limited in variation. The result, occasionally, is a pin that is washed out by the vividness of the colored lines in the acrylic background. The pin then becomes only a dark spot in a larger composition. In most cases Helzer has avoided that through careful selection

or through incorporating acrylic in the pin as well as around it. Sometimes, when the combination is at its best, the acrylic lines almost seem to make the jewelry "sing," giving it an extra zip as well as an extra dimension. And when they work together well they can achieve startlingly disorienting, transporting effects. But even when it works visually, for me there is something not quite right intellectually about the acrylic and its hard perfection. It's difficult to defend this objection. Precision is not inappropriate, considering the skills of stone-age jewelers, and geometry is not inappropriate, considering the careful measurement of the heavens and the seasons by stone-age astronomers that resulted in constructions such as Stonehenge.

Helzer's works comment in a very deliberate, intellectual fashion, on placement in space, on form, on dimension and perspective. They are not single ideas but unions of disparate elements, including architectural construction, patterning, color, relief, implied space. But aside from all these formal elements, they are also something to think about, and despite the fact that one might wish for a more unified, coherent and easily summarizable result, something to think about is an achievement in itself.

Amy Davison Solo Exhibition
Eells Gallery at Blossom Music Center
Cuyahoga Falls, OH
August 13-30, 1981
by Bruce Metcalf

Amy Davison clearly intends her work to be perceived as art, as the real stuff, perhaps more than she intends her work to connect with the functional tradition of jewelry. Her recent exhibition at the Eells Gallery included wearable objects as well as sculpture, but the pins were not supposed to look like jewelry in any conventional sense. The sculptures reinforced the sense that the work is intended to be art and craft at the same time.

Like most artists coming from a craft background, Davison holds to a fairly conservative definition of sculpture. All the pieces were very much objects, discrete and separated from the environment. There was no trace of recent sculptural ideas about process, site specificity, multidiscipline or performance. For an affirmed object-maker, obviously, these ideas undermine the strength of handmade objects—thus the notable lack of enthusiasm among craftsmen in exploring these options. (Probably, craftsmen just don't find these ideas very interesting and would rather continue working with their metal or clay or whatever.) As a result, artists working with craft media are among the most active explorers of sculpture-as-object possibilities, while other artists have discarded the format as old-fashioned. It remains for Davison, and others like her, to find new and energetic potentials in the familiar contexts that more self-consciously "modern" artists avoid.

Most of the pieces were drawings on plastic film that were then embedded between acrylic sheet and poured epoxy resin. Many of the elements were flat and attached to heat-formed stands or bases, with the finished object becoming fully three-dimensional. They carry on a format popularized by the German jeweler Claus Bury, in which the jewelry object and a background merge to become a graphic image.

Recognizable imagery, mostly of handbags, shoes and cuffs, drift across flat or curled surfaces. Colors from the 1950s, mostly the familiar tacky plastic pinks and greens, predominate. The drawing and coloring make specific reference to cartoons, and the titles, such as *Animation Continuation,* indicate that the images are intended to take on personalities the same way that animated cartoon characters do. A fantasy seems to be called for, in which the viewer makes up voices and stories, and the shoes start singing and dancing in our imaginations.

The images also have autobiographical references, recalling the clothing and iconography of the 50s, of American culture just past. Davison favors such stylistics herself, so the images record her personal enthusiasms.

Perhaps the best aspect of Davison's work is the way that material, technique, imagery and shape combine to form objects that are totally unique. The idea of identity has been addressed. Clearly, the question "What are these things?" is not supposed to have an easy answer. They remain uncategorizable, and therefore fresh and original. Most people who saw the show admitted that they had never seen anything like it before. It's that sense of unfamiliarity that gives Davison's work a strong, positive energy. There were abstract visual effects—transparencies, translucencies and reflections, that were pleasing as well.

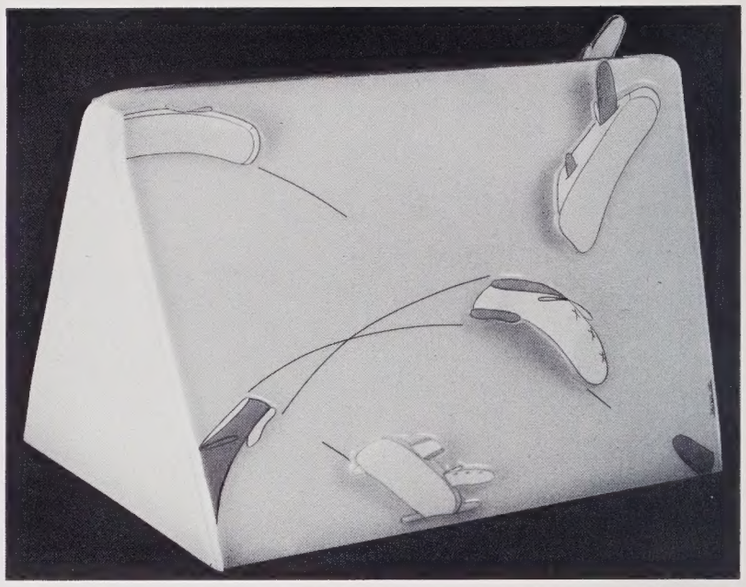
If a work claims to be art, however, other levels must be considered. Since Davison is obviously not concerned with the mainstream insistence on expanding the definitional limits of art, there has to be another area for mental activity, for thought and speculation. One could argue that the strength of any artwork lies in the power and richness of associations that are excited in the viewer. The question is, then, what do shoes and handbags and 50's colors really signify? How far can you take any train of thought suggested by this work?

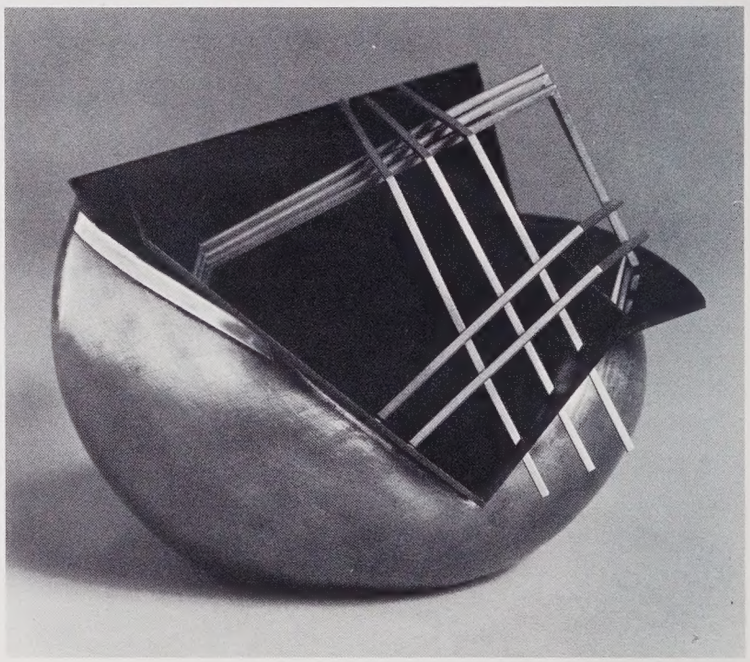
Unfortunately, the thoughts don't carry too far. Too often, I was left with the feeling that nothing important was being said. It's obvious that Davison likes certain things and can manipulate form and color with some skill, but so what? In the end, there was a thirst for speculation that was left unsatisfied.

It is possible that the work is meant to be enjoyed, responded to on a gut level and not thought about a great deal. Perhaps there is no search for significance here. If so, Davison's work has only modest ambitions: to be liked and to show something the artist likes, but nothing more. Ironically, it resembles the modesty of the traditional craftsman.

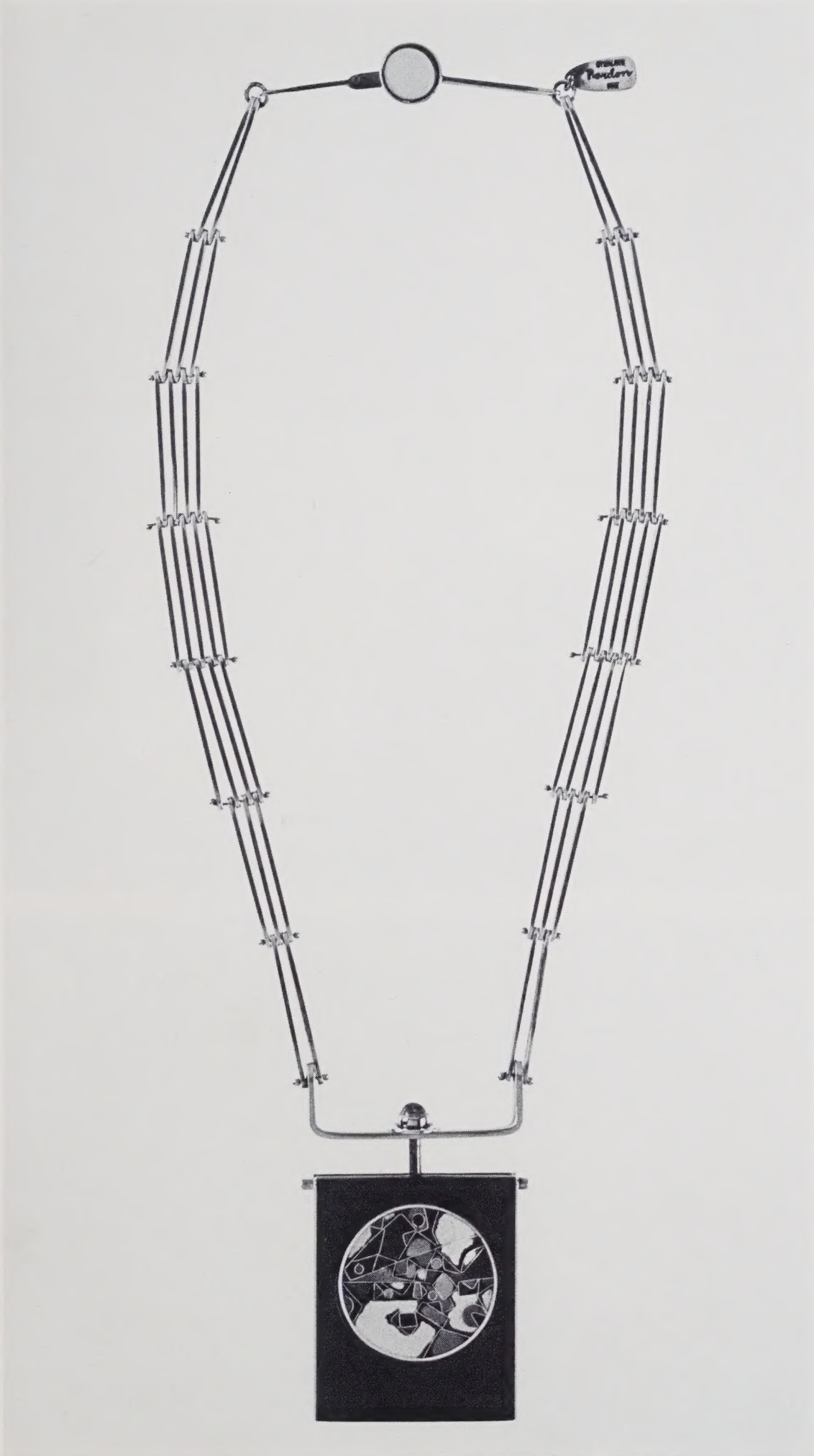
Debra Lynn Gold
Illinois Arts Council Gallery
Chicago, IL
May 4-28, 1981
by Janet Koplos

If there's one constant characteristic of these works, it's that they won't stay in fixed planes. They are mostly constructions. It's not just that they're fabricated, but that one is aware of them as pieces put together. In other words, they aren't built so that the final effect





Top: Amy Davison, Sculptural Piece, plastics/drawing, 1x1½x1' **Center:** Debra Lynn Gold, *Construction Voided,* raised copper with acrylic, 9½x14x9½". Photo: Curt Cechowicz
Above: Margaret Seeler, *The Poet Albert Bauer,* grisaille enamel on copper, 3¼" d., 1961



Earl Pardon, *Reversible Nècklace,* cloisonné enamel on ebony wood, 14k gold and sterling silver, tourmaline stone, 1980

is seamless wholeness. One examines them as a composition of parts.

In keeping with that, while they at first seem frontal, having a suggested viewpoint (and not completely sculptural, therefore), they do not present themselves flatly. For instance, an untitled pendant in 14k gold, sterling and moonstone concentrates on line as the prime esthetic element. But it's not a graphic design. The line reaches into the third dimension. The line is actually bands of metal, perhaps a quarter-inch wide, which we see on edge. But this "line drawing" bends and alters its plane irregularly, and this bending takes the pendant out of the realm of linear and pushes it toward organic. It almost seems to be topography.

Gold has treated bracelets and rings the same way, constructing them in several parts, asymmetrical and not absolutely faithful to body contour. Instead there are surprises that increase one's awareness of how the object bends, where it touches, what kind of space it occupies.

A few pieces are less successful, generally because they lack force. For example, *Tent Piece* is a bulbous container of sterling split by two sheets of copper bridged at the top so that the copper looks like a wedge. But the copper has so little visual weight that the piece seems static, lacking the dynamism that these shapes should have created.

Much more successful are three pieces on the construction theme. All are regular shapes forced apart into looser and more dynamic configurations. In all three, square copper rods form a lattice or railing which suggests architecture. The largest, *Construction Voided,* is egg-shaped and rests on its side almost too comfortably. The angularity of the other two has a great deal of energy: *Construction Version* rests on a wide flat base, but the material is black acrylic and its reflectiveness avoids the danger of looking heavy or sluggish. *Construction Variation* is a pin of sterling and black acrylic. The contrast of materials and the angularity gives these pieces drama, forcefulness and presence.

Enamels 50/80
Worcester Craft Center, Worcester, MA
November 10–December 6, 1981
by Anne Besse-Shepherd

"Enamels 50/80" was a national exhibition of enamel work sponsored by the Brookfield Craft Center with funding from The National Endowment for the Arts. Thirty artists were brought together, under the curatorship of Judith Daner and Margaret Seeler, to document the tremendous evolution of enameling in this country over the last 30 years.

The show began with enamel work done in the 1950s, largely by European immigrants, who brought with them their skills and the design esthetics of Eastern Europe. Such enamelists as Margaret Seeler, Kenneth Bates, Charles Bartley Jeffrey and Carl Drerup gathered followers in the various techniques of enameling and paved the way for a new generation of American enamelists. Their work represented in the show was traditional and conservative compared to the work of the 1980s. Immediately apparent was how far enameling has evolved in the last 30 years and how

much potential the medium has.

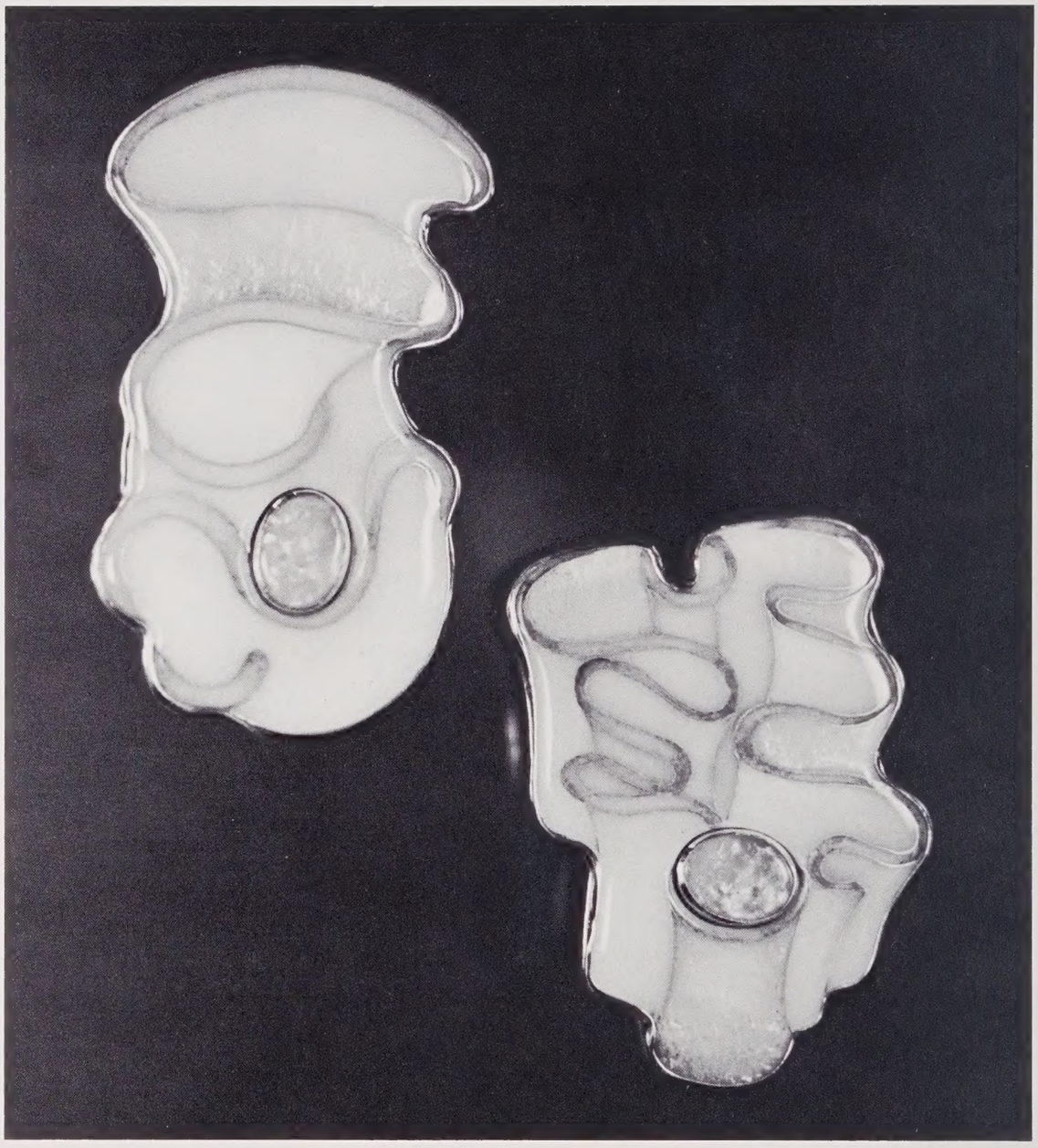
While some might argue that many fine enamelists were missing here, the show did present a tremendous range of techniques, styles and esthetic values. Harold Helwig's *The Librarian* was perhaps the strongest work in the show. His remarkable technique of grissaille fumed with pure gold gave this piece a wonderfully subtle surface. There was very little exciting jewelry in the exhibition, although Connie Brauer's cloisonné pins stood out. In them opalescent enamel echoed the three-dimensional quality of opals, resulting in subtle color changes. Shirley Rosenthal also used opalescent enamels but on a much larger scale. Her large diptych entitled *Cityscape Series 4* utilized soft color variations on separate sheets of copper to create the allusion both of depth and of varying planes. Many artists combined enamels with other techniques and materials. June Schwarcz's *737 Bowl* was electroplated foil with raku on the outside and Sherry Schrut combined leather with enamels in her *American Purse Series III.*

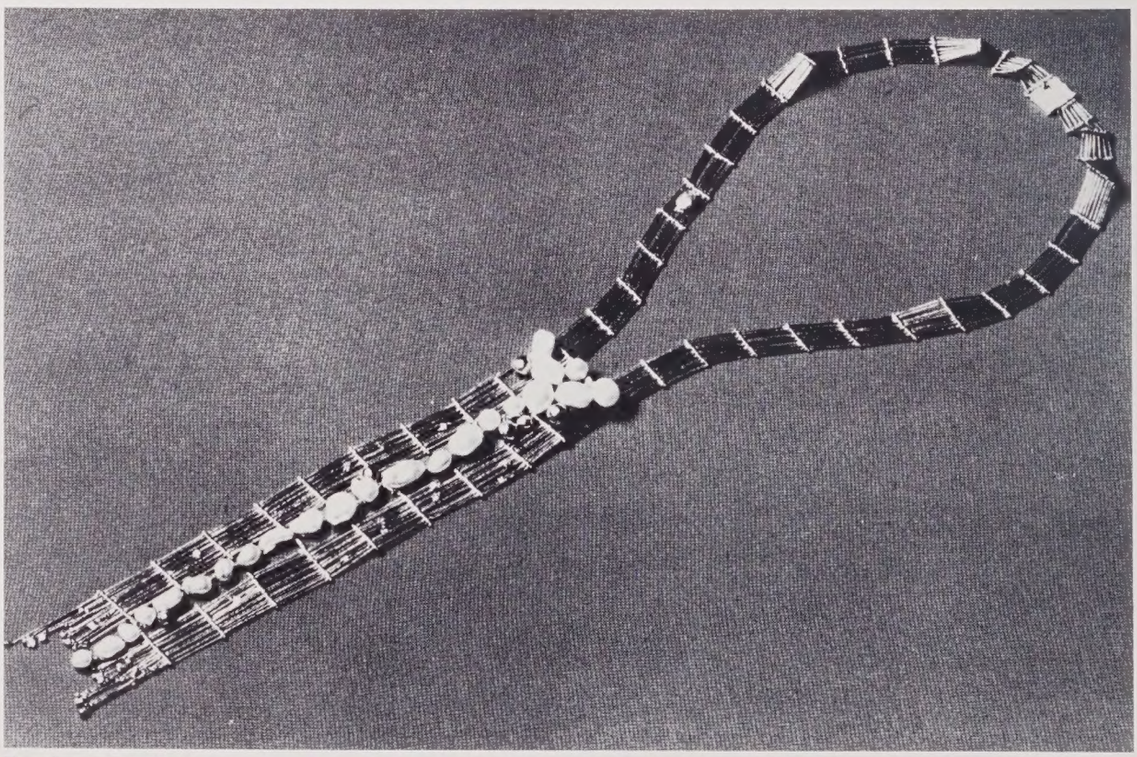
"Enamels 50/80" was a fascinating tour through the history of enameling in America, demonstrating both the growth and incredible potential and variety of the medium. An exhibition like this indicates that enameling has clearly come into its own.

A 20-page illustrated catalog of "Enamels 50/80" is available from the Brookfield Craft Center, P.O. Box 122, Brookfield, CT 06804.

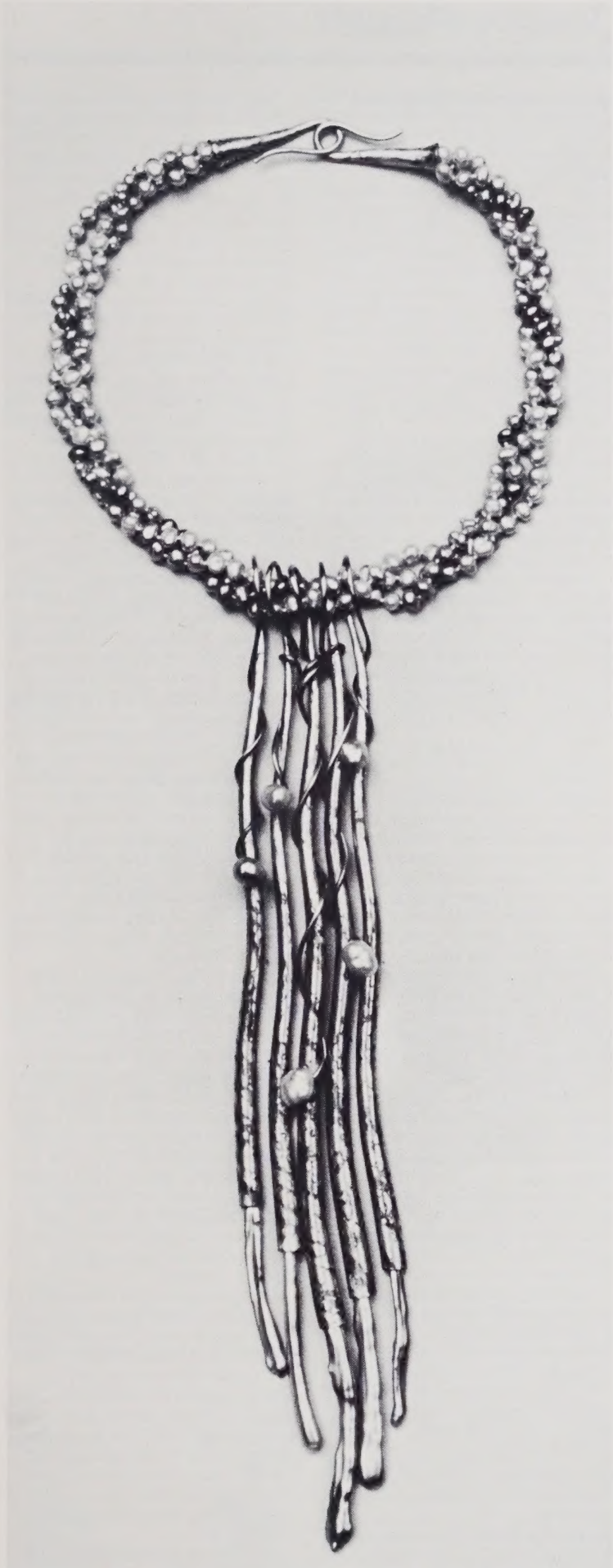
Scrap Metal:
New York City and Environs
by Antonia Schwed

I saw a good number of exhibits these past summer and fall months and thought that the July Lincoln Center Crafts Festival was absolutely one of the best of its kind. At this show I cruised from booth to booth, ferreting out jewelers and enamelers and came up with a number of fine ones. Tops on the list was Walter Belizario, who showed an array of beautiful champlevé enamel jewelry. In his work he succeeds in combining elegance of design with tropically brilliant colors, colors that always seem to me to come right from his native Brazil. He is a highly productive artisan, but never too busy to speak with his friends, even if he is negotiating a significant sale, and I'm glad to report he seemed to be doing plenty of that. Of interest was the work of Kristin Schwartz, a jeweler-enamelist from Florida. Her cloisonné had a subtle, soft quality and the forms and outlines of her jewelry were pleasingly original. Peggy Simmons, also from Florida, presented a skillful collection of jewelry that, although showing the strong influence of William Harper, under whom she studied, was still all her own and rich with an unexpectedly medieval quality. Hank Cantor, goldsmith, and Carol Scheinback, enamelist, from San Francisco, California, displayed some first-rate jewelry, including cloisonné in angular designs—not easy to enamel all those interesting angles with no cracks, and I could not spot a one. They told me that they felt that this might be because they counterenamel with opalescent blue (a high-firing enamel). Then there was outstanding cloisonné done by a group of three artisans from Albany, California: Rollie





Top: Connie Brauer, *Cloissoné Pin,* silver, fine silver, cloisonné wire, opals, enamel, 1⅞x1¼, 1980 **Above:** Nobuko Serizawa, *Necklace,* 18k gold, baroque cultured pearls—grand prize winner, Ninth International Pearl Design Contest



Gayle Saunders, *Neckpiece,* shibuichi, pink gold and freshwater pearls

Piltzer, Don Viehman and Falcher Fusager. They combine their considerable talents to create as a unit, producing some stunning work. They also had a show in December at Sutton & Co. in SoHo. I was intrigued by their stamped-out champlevé enamel works, which, though done in limited quantities, I suppose might be called production items—but of the finest quality.

Next on my agenda in August was the "Enamels 50/80" retrospective exhibit at the Brookfield Craft Center (reviewed elsewhere in this issue), and the big summer show at the Silvermine Guild of Artists, both in Connecticut. There were several competent jewelry displays at Silvermine, but nothing I found exciting, except the solid, beautiful work of Hilda Kraus. Kraus is really one of the pioneers in the pewter renaissance. She told me that she studied with Frances Felten, the foremost pewtersmith in the country for many years and one of those who established pewter in the modern tradition. Kraus combines her pewtersmithing with top-flight enameling, and I particularly enjoyed her piece called *Butterfly Box.* There was also excellent work by glass artists Don Shepherd, Peter Bramhall, Stephen Fellerman and Alice Rosenthal. Don Shepherd blows glass through a copper mask, thus imprinting the mask on the glass. I liked the copper mask even better than the piece!

In October I saw some wonderful American Indian jewelry at the Elements Gallery in New York City, including a necklace of the largest chunks of roughly sherical coral I have ever seen (about ¾" across and 1" deep), which one of the owners told me she had bought from a pawn shop in the Southwest. The original necklace was too heavy to wear, so it had been modified and some of the chunks used in other jewelry. There were two unexceptional pieces by Charles Loloma, and a beautiful inlaid coral piece by Jesse Monogye.

The "Collectibles III" exhibit at the Spring Street Enamel Gallery in SoHo was a fine, high-standard show. It featured seven artists: Kristin Anderson, Pamela Hassler, Marianne Kane, John Killmaster, Erica Ross, Antonia Schwed and Joanne Stasik. Marianne Kane of California was a new enamelist to me, and I thought her grisaille pieces in which she combined brilliant color areas with the black-and-white technique were lovely, especially in her fantasy piece *Jardin de Plaisir* and another of a hummingbird hovering over a castle. Kristin Anderon showed her super craftsmanship, particularly in an attractive cut-out dragon pendant (you can see, I've a soft spot for fantasy). Joanne Stasik showed a fine plique-à-jour tour de force box. Pamela Hassler's jewelry glowed with color because of the wonderful texturing underneath.

Also in October at the American-Scandinavian Foundation there was a superb exhibit by two outstanding Swedish silversmiths Jan Lundgren and Kristian Nilsson. Lundgren's work was displayed in one large, attractive room where there were cases of softly gleaming tumblers and flasks, vases and ice buckets, pitchers and goblets, all constructed with much sophistication and skillfully avoiding the glare of over-polish—indeed many even showed tiny echoes of the hammer marks. Off in one case were some great little faceted boxes of ebony and old oak. All in all, this was a roomful of elegance, skill and control. In the next room Nilsson himself was present, presiding over a great range of masterly and exotic pieces. There was a modern-baroque necklace of gold set with citrines and amethysts; a fused necklace called *The Monster,* with teeth and eye of white gold, an embedded blue zircon and an encircling chain of bone-shaped fused links; and an amethyst egg, pierced by a golden sperm form, representing the first race of life and called *I Won.* Also there was a spectacular pair of multijeweled earrings called *Copacabana;* a peacock-shaped pie server, the tail being the slicer; and a superbly oxidized sterling vase in the form of a toucan with golden eyes. In one case was a proud group of flamboyant gold-plated tumblers, which had wonderfully reticulated rims, the reticulation having affected the entire surface of the metal so that the tumblers look almost made of gold leather. They were so textural that I wanted to break through the case and touch them. (Quickly Nilsson did bring one out for me to hold and it had great heft.) In the same case were a similarly reticulated creamer and pitcher, placed on a delicious slice of agate. In addition to all this, and much more, there was an impressive collection of outsize Fabergé-like gold, sterling and gem flowers, created with a wealth of techniques. A master of multiple skills, Nilsson does absolutely everything himself, from scratch, even including the gold plating. Two dynamic small sculptures, one of Maria Callas (cast from wax) and one of Birgit Nilsson, made of 50 cast pieces soldered together, next caught my eye. Versatile Nilsson is a skilled sculptor in addition to everything else. The room seemed to vibrate with artistic energy.

Now a word about a very pleasant lunch given at the Plaza Hotel for the Cultured Pearl Association of Japan. It was a friendly, small gathering, with Japan's Pearl Princess, Sawako Nogusa, present and looking properly pearl-like and serene. I knew nothing about cultured pearls at all prior to this, and I learned the basic fact that freshwater pearls do not come from oysters, but from mussels, and are easier to produce, and that the saltwater cultured pearls are the ones that *do* come from oysters and these are the truly classy ones. I gathered the impression that the Japanese government does control its output of cultured pearls. Also discussed was the news that there seems to be some freshwater pearl activity going on in Tennessee, with perhaps the aid of some Japanese experts. And all present were rightfully very concerned about recent advertising of a "cultured pearl" necklace for a mere $39 that was not a true cultured pearl necklace at all but some kind of shell fake. I could not attend the exhibit of the Ninth Annual International Design Contest winners, sponsored by the Japan Pearl Promotion Society, which featured 51 prize-winning jewelry designs incorporating pearls, but the pieces must have been splendid, judging from the photographs I did see.

Health Hazards

Questions & Answers
by Linda Weiss

Linda Weiss will answer questions submitted by readers in this column. Address them to her at: P.O. Box 1032, Sausalito, CA 94966.

Are fumes from soldering fluxes toxic?

Some fluxes will produce toxic fumes. You should try to buy only fluxes that have the ingredients on the label, that way you will know if they contain harmful substances. If a flux contains fluorides and/or boric acid, it should be so labeled, with cautions against swallowing or breathing of fumes, and warnings to keep it out of your eyes. Labels are also required to include first-aid measures in case of accident.

Grifflux #1 is a white paste flux, for hard soldering, that contains no free fluorides. However, it does contain Potassium Fluborate and boric acid and can be harmful if swallowed or if you get it in your eyes. It is available from Griffith Jewelers Chemicals, P.O. Box 378, Lafayette, CO 80026.

When the fluorides in fluxes burn, they produce hydrogen fluoride vapors which dissolve in the lungs—where they produce hydrofluoric acid, which burns the lungs.

A flux that I use on pewter and stainless steel contains zinc chloride and it is labeled with cautions against contact with skin, eyes and mucous membranes. Zinc chloride is very corrosive to skin, eyes and respiratory tract. It has been known to be a cause of chemical pneumonia.

You should also be aware that many solders contain cadmium. Cadmium fumes can cause lung, kidney, prostate, brain and nervous system diseases and have been known to be fatal. Solders containing cadmium are supposed to be labeled, but frequently a local supplier will buy his solder in large quantities and when he repackages it in smaller quantities he does not include the precautions or contents on his label. Do not assume that a solder or flux is safe if there are no content descriptions or precautions on the labels. Ask your supplier. If he cannot, or will not, provide you with the information you need to preserve your health, take your business elsewhere.

I have been informed by an instructor that we use SPAREX as an alternative to sulfuric acid for pickle—the reason he gave is that it is not really an acid and is less harmful. The instructor does not believe the fumes from boiling pickle are poisonous, is this true?

This is a common misconception. SPAREX is but one of many products offered as an alternative for sulfuric acid. The label has the following information printed on it: "Granular dry acid compound. Minimizes hazards of acid burns, poisonous fumes, etc." Note that the key word is minimizes—it does not claim to *eliminate* acid burns or poisonous fumes. The label also says that "2½ lbs. of SPAREX + 7 pints of water = 1 gallon concentrated pickling solution. This solution has 1½ times the available acid of a 5% sulfuric acid solution." The label also says, "Poison: causes burns. Contains sodium bisulfate. Avoid contact with skin, eyes or clothing. Do not inhale dust. Harmful if swallowed." The label does include first-aid measures as well.

SPAREX is sodium bisulfate in granular form. This makes for safer, more convenient storage than is possible with liquid sulfuric acid. However, once SPAREX is mixed with water, it is as dangerous as sulfuric acid, especially when it becomes concentrated due to heating and water evaporation. When heated, the fumes given off are equal to sulfuric acid fumes. The fumes are caustic to the lungs and mucous membranes. In my research, the effects of sulfuric acid have been described as similar to hydrochloric acid in severity, possibly leading to pulmonary fibrosis and emphysema. Chronic effects of long-term exposure are currently being studied. Perhaps your instructor would like to volunteer for these studies?

Jewelry Repair

Shortening a Mesh Watch Band
by Tom Arnold

Techniques of jewelry repair will appear from time to time in Metalsmith. *Tom Arnold, a jeweler with 20-odd years experience at the bench, was until recently a writer for* American Horologist and Jeweler. *We welcome questions from readers on jewelry repair problems for this column. Please address them to Tom Arnold, c/o* Metalsmith, *35 West 84th Street, New York, NY 10024.*

A customer comes in to buy a gold watch with a mesh band. You show her the perfect piece for her needs but it's half an inch too long. Your own jeweler is at home with a bandaged nose after being run over by a skateboard yesterday, and you suddenly realize that the local trade shop closed half an hour ago. You now have two choices: You can tell your customer you can't have it ready in time for her to wear to tonight's Annual Swizzlestickers Ball and watch your sale walk out the door, or you can pour the lady a cup of coffee, tell her you'll have it ready to wear in 20 minutes, then go into the back room and search feverishly for this article.

To shorten the band, you will need the following materials:
1. A pint of denatured alcohol (shellac thinner) in a covered glass container with half a cup of powdered (not crystal) boric acid mixed into it.
2. A pickling solution consisting of one pint of tap water in a glass container with two tablespoons of Sparex #2 added to it. Read the instructions on the Sparex label carefully.
3. A pint of tap water with two tablespoons of baking soda mixed in a glass container. This is a rinse water for use after the piece of jewelry has been in the pickle. The baking soda will neutralize the acid.
4. A small jar, or something similar, to place upside down over the watch movement after it has been removed from the watch case. It will act as a dust cover.
5. Easy flow solder, 14k, the same color as the mesh band. Cut 12 small pieces about ½ millimeter square each.
6. Tweezers.
7. A soldering block. Asbestos, charcoal, or something of that nature.
8. A small steel block.
9. A saw frame and several number three-ought or four-ought saw blades.

To begin, remove the watch movement and case back. If you pop off the back, the movement will usually stay in it. If it doesn't, remove the movement carefully and place it in the case back. Put it aside under the dust cover.

Saw off one end of the clasp, as shown in Figure 1. Make this cut directly on the solder seam that joins the clasp end to the mesh portion of the band. Scribe a line on the back side of the watch ¼ inch from the end. This distance equals ½ the amount you wish to remove.

The next steps are necessary to prevent the mesh from fraying or falling apart while you are cutting it: On top of the scribed line, position the saw and carefully cut about ⅔ through the mesh. Figure 2 shows this cut. Dip the end (about 1½ inches) of the band into the alcohol solution. Always stir this solution just before using it, as the boric acid quickly settles to the bottom. Put the lid back on the alcohol and put it away from your work area. It is extremely flammable and if it is out of your way, you can't have an accident.

Lay the band on the soldering block face down. Place a small steel block on top of it next to the case. The block will keep the band from moving and also prevent heat from traveling to the case and crystal while you are soldering. Now place three small pieces of solder into the groove you have cut, as shown in Figure 3. Then ignite the alcohol solution with the torch. When the alcohol burns away, it will leave a layer of powdered boric acid. This powder will melt while you are soldering and form a glass-like coating on the metal, preventing heat discoloration during the soldering operation.

Working with the torch pointed away from the case at all times, heat the area around the groove until the solder just settles, filling the groove. Remove the torch immediately. Too much heat too long will suck the solder through the mesh, making it stiff. Quench the band in the pickle to remove the boric acid and any fire scale which may have formed. Rinse the pickle off in the rinse solution and wipe the band dry.

You can now remove the ¼ inch by sawing exactly on the soldered groove without having the mesh fall apart. When you've done this, dip the end of the band back in the alcohol and place it face down on the soldering block, just as before. Put the steel block back on top of the band in the same position as before (next to the case). Now dip the clasp into the alcohol solution and burn the alcohol off both the band and the clasp. Put three small pieces of solder on the end of the clasp, as shown in Figure 4. Heat it with the torch until the solder just settles.

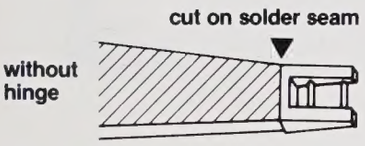
Using tweezers, push the clasp against the end of the band and heat the immediate area of the mesh until the solder just flows, joining the clasp to the mesh. Remove the torch instantly. Quench the band in the pickle and then rinse the pickle off and wipe the band dry. Note: The use of soldering flux has not been mentioned. Do *NOT* use it. You only want a minimum of solder flow. If you flux, the solder will flow through the mesh, making it stiff.

Now repeat the entire process on the other side of the band. Always finish one side completely before beginning the other. This way, you cannot put the clasp back on backwards by mistake. A light polish and the job is finished. Make certain the inside of

the case is completely dry before you put the movement back in.

Now, very carefully, put a nonchalant smile on your face, deliver the watch and collect your money.

FIGURE 1



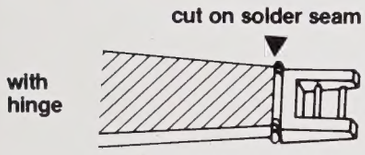
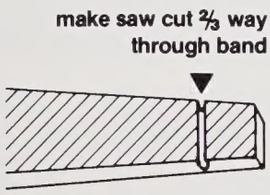


FIGURE 2



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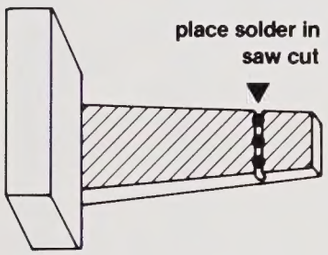
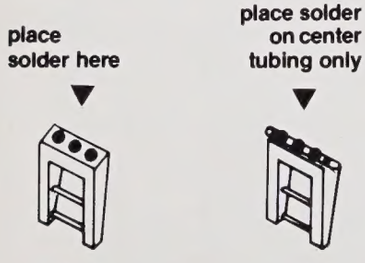


FIGURE 4



White Metal Universe: Navajo Silver from the Fred Harvey Collection by E. W. Jernigan for the Heard Musuem in Phoenix, Arizona, distributed by University of Washington Press, Seattle, 1981, pb

Having just returned from an eight-day excursion into Arizona and New Mexico, and deluged by masses of silver and turquoise jewelry which admittedly didn't interest me very much, I wish this publication had reached me before my departure. There is an interesting history and there are subtle differences between each style. More interesting still, are the reasons for the differences and how they have come about.

The Heard Museum houses over 4,500 pieces of Native American artwork of the Fred Harvey Collection. Fred Harvey started a company which operated hotels, restaurants and dining cars for the Santa Fe Railroad in 1876. It was his son-in-law, John Huckel, who formed the "Indian Department" which was responsible for the Indian Curio shops. After his death, Herman Schweizer became its buyer and developed a knowledge and appreciation which included all forms of Indian art. This publication deals specifically with the silver and turquoise jewelry for which the Navajo people are known. The photographs are exceptionally clear and simply presented and the color is incredibly true. The main body of writing is by E. W. Jernigan and Gary Witherspoon.

Dr. Jernigan, in addition to having a Ph.D. in Anthropology, is also a trained artist and art historian. He discusses the historical development of jewelry making among the Navajo at the same time he very sensitively analyzes the style and esthetics of the pieces pictured in this catalog. The brief essay by Gary Witherspoon, another anthropologist, relies on his knowledge of the Navajo language to discuss Navajo jewelry in the context of their view of the world. Witherspoon dispells some of the misguided concepts that have been applied to Navajo artwork by casual observations of the Indians' behavior by people from Western culture. For instance, the idea that a hunter would carry a long piece of turquoise, as a good luck charm to insure that he would slay a deer is inaccurate. Navajos do not project into the world our mystical notion of good and bad luck. Their concepts are based on maintaining a balance and harmony in their universe. The turquoise and the deer and the hunter are all interdependent and interrelated by the hunter's need to eat the deer. As an offering to the spirit of the deer, the hunter brings along this precious material called turquoise to show his respect and appreciation so that the deer will allow itself to be killed.

Both Drs. Jernigan and Witherspoon discuss what influences Navajo design and craftsmanship and what roles other Native American tribes have had on them, as well as traders, both Spanish and Anglo. The Navajo have always felt free to borrow styles and techniques from other cultures, but have always managed to bring into play their own unique differences.

There are a few cross comparisons between Navajo jewelry and that of the Hopi and Zuni. I wish greater emphasis could have been given to this study, because as you travel through these lands now, you see the territorial lines have dissolved. So, unless you are very familiar with the characteristic differences, there is much to be overlooked. For example, on page 28, all of the pieces pictured are silver and turquoise. All have been fabricated and tooled, but the butterfly on the lower left, as the authors point out, would never be mistaken for Navajo because their designs are always simple, clean, geometric and nonobjective. This jaxtaposition serves as a reminder that Navajo jewelry was very much like that of the Hopi until a separate Hopi style was consciously created in 1938.

Another gratifying aspect of this catalog is that it includes other forms of adornment now rarely seen outside of a museum. Most of the work being made today is strictly for sale to traders and not for ceremonial use. Many Indian families still own very old pieces made by their ancestors, which only find their way to the traders through pawning. Pawning pieces for ready cash has long been a custom between Native Americans and their traders. Among the work are examples of silver-mounted headstalls for horses and silver pieces attached to leather punches carried by Navajo men. There are "Ketohs," leather wrist guards which protect the hunter from the sting of the bow string, that tie under the wrist, but on top are handsome cast or stamped and fabricated silver, inlayed with turquoise. There are even bits of silver in shapes which allow them to be attached to the points of shirt collars. These items would have little appeal with today's conservative, unimaginative Anglo tourist, so few are produced at this time.

As young, well-educated Native American silversmiths continue to make jewelry but break with tradition, it is worthwhile to be able to read about that tradition and to perceive its influences.

—Marcia Lewis

Sigurd Persson Smycken, published by Arne Trychare, Stockholm; distributed by Seelig & Co., Stockholm, 108 pages (3 pages of English text), 1981

Sigurd Persson Smycken is essentially a picture book (12"x12"). The photography is of high quality with several reproductions in color. Brief introductory remarks touch various points of Persson's life and 50 years of activites with precious metals. This text is in English as well as Swedish and German.

The book is arranged in sets of collections of early works, rings, bracelets, earrings, necklaces and works of the 1960s and 70s. All of Persson's work is restrained, elegant, strong and polished to a high luster. No doubt an evolutionary process of drawings precedes each piece. Excess is reduced and strength of line is drawn out. Most of the work illustrated is shown larger than life size, which allows us to examine the craftsmanship. The flawlessness of execution demanded by the simplicity of design is an achievement in understatement. However, on occasion the design overlooks function. The finger rings, for example, were designed with components which stand very high away from the hand, making them impractical to wear. Perfectly round shanks also make it doubtful if the rings would remain upright on the finger, a common problem with round rings. The earrings are ear ornaments with innovative support devices rather than the ordinary earring. It is in the necklace form that the human figure, with its compound curves, and the motion of the wearer are most successfully considered. The necklaces are formed from stock wire, simple and severe in form.

Persson is among the few who laid the foundation for the whole genre of "Scandinavian Modern." Symmetry and lack of surface decoration or texture further distinguish Persson's work as typically Swedish. Only subtle changes are noticeable in Persson's work from 1938–1978. The work presents a cohesive whole, steady and persistent. Few fashionable influences have left their mark on it, yet it has influenced many quite profoundly. The book is an important addition to any teaching library and enjoyable to own.

—Klaus Kallenberger

Books Received

Apprenticeship in Craft, edited by Gerry Williams (Daniel Clark Books), $9.50 pb

The Story of Crafts by Edward Lucie-Smith (Cornell University Press) $29.95 cloth

A Search for Structure, Selected Essays on Science, Art, and History and *From Art to Science* by Cyril Stanley Smith (MIT Press), $30.00 cloth and $25.00 cloth, respectively

Modern Pewter, Design and Techniques by Shirley Charron (Van Nostrand Reinhold), $7.95 pb

Jewelry, A Pictorial Archive of Woodcuts & Engravings, edited by Harold H. Hart (Dover), $5.00 pb

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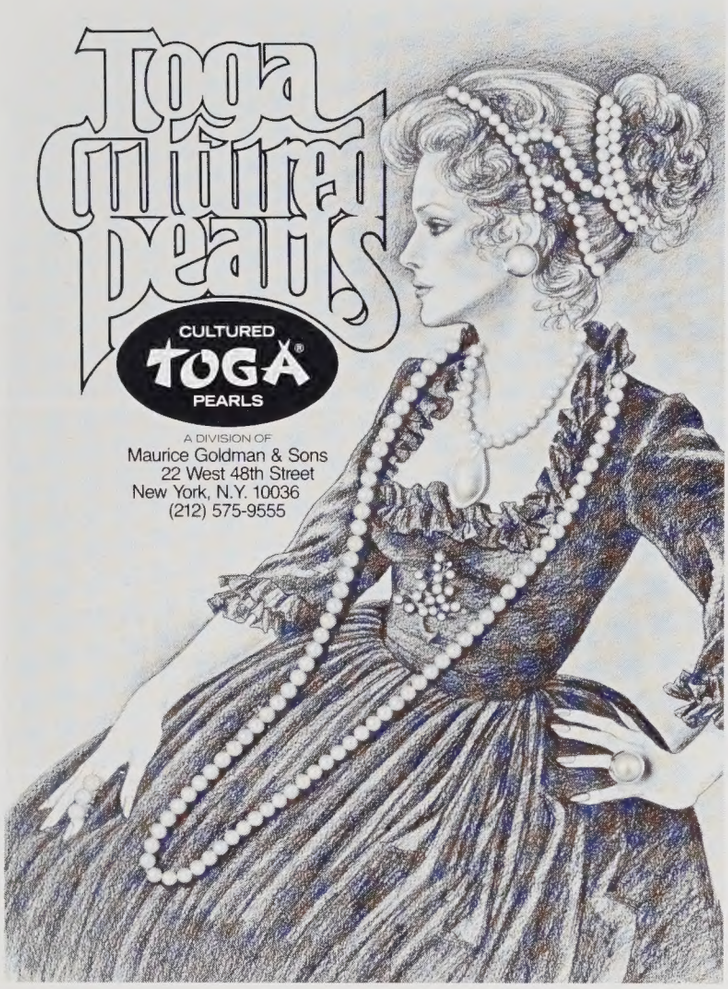

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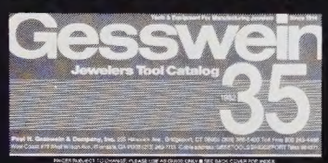

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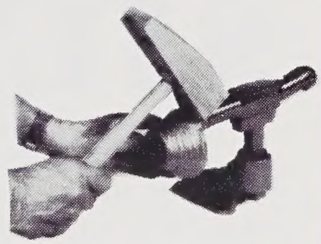

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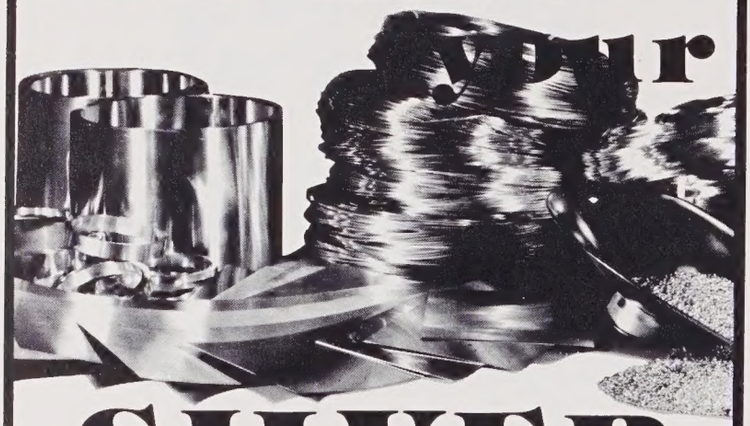

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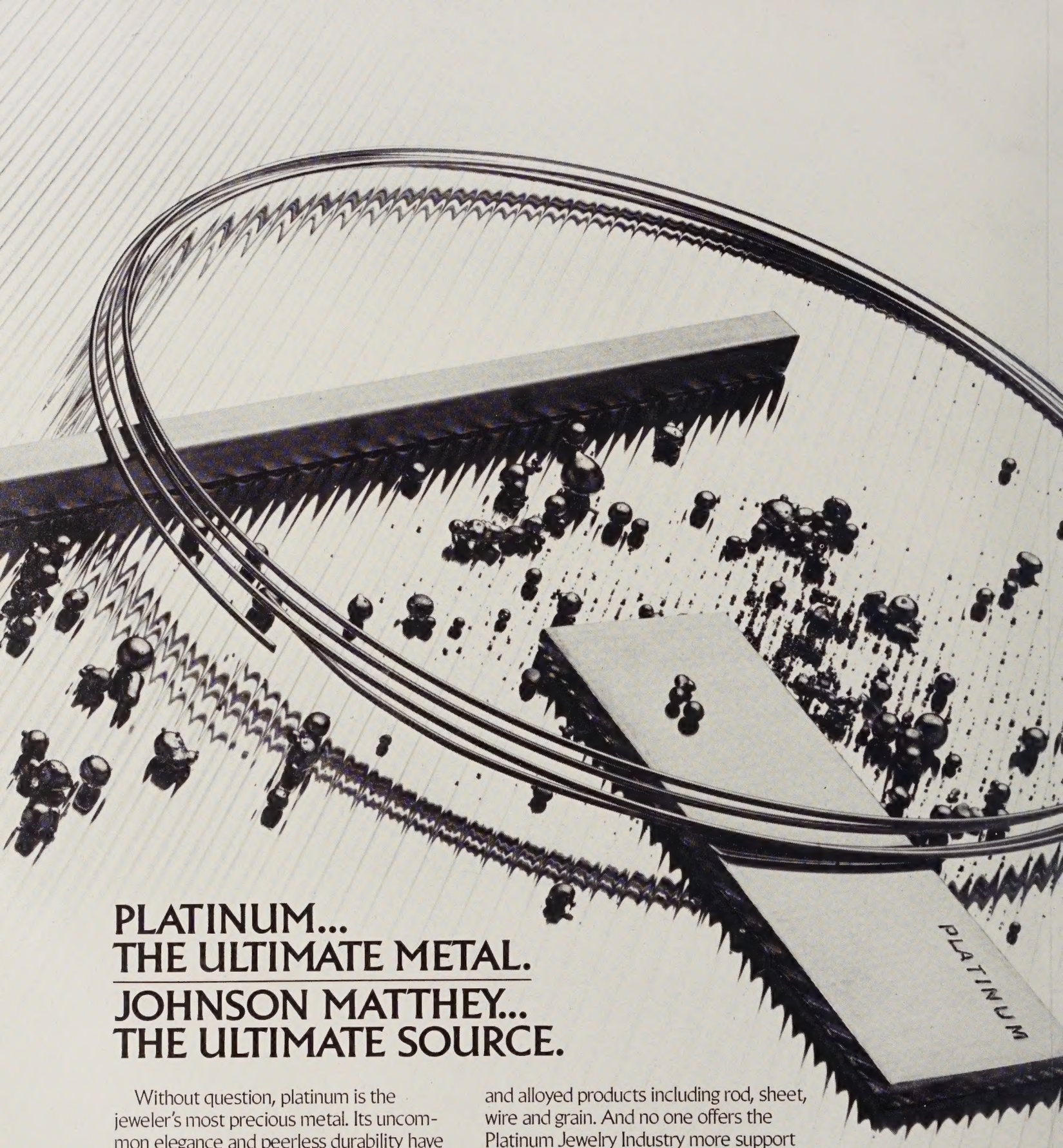

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